

VOGUE

WOMEN...
THE NEW
MAJORITY

CLOTHES...
NEW...
EASY-TO-WEAR
in sizes 10 to 44

**ADVANCE
RETAIL
TRADE
EDITION**



Incorporating Vanity Fair

October 1, 1950

Price 50 Cents

in U. S. and Canada

\$1.00 All Other Countries

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Beautiful Hair

B R E C K

ENJOY BRECK TREATMENTS AT YOUR BEAUTY SHOP



The hair of a little child has a soft, natural beauty. A Breck Hair and Scalp Treatment helps retain the natural beauty of your hair. It also leaves your hair in better condition for a permanent. A Breck Treatment includes a massage with Breck No. 1 Hair Cream, which cleanses the scalp the way a facial cleansing cream cleans the face. Then, a shampoo with the correct Breck Shampoo for your hair condition leaves your hair and scalp thoroughly clean. Finally, a refreshing application of the correct Breck Hair Lotion helps eliminate dandruff and a dry or oily scalp condition. A Breck Treatment helps make your new permanent soft, lustrous and easy to arrange.

Breck Hair and Scalp Preparations are available at Beauty Shops and wherever cosmetics are sold.

JOHN H. BRECK, INC.
NEW YORK

MANUFACTURING CHEMISTS
SAN FRANCISCO

SPRINGFIELD 3
OTTAWA

MASSACHUSETTS
CANADA

VOGUE

Trade Edition October 1

HOW TO USE THIS ISSUE:

apply Vogue's new "positive" approach to "Mrs. Exeter" clothes to your store's collections... "make the most of a woman's qualities".

"WOMEN . . . THE NEW MAJORITY"

"Throughout this issue, you will find clothes," in cloth "some thin to be thinning, some bloom-y for concealment . . . the very intentional proportions all planned for one purpose"—to praise a woman's good features. Check your stocks against each page. Plan *consistent promotions* exclusively for her fashions . . . fashions with "the same chic and enchantment as clothes for the young." The woman, after all, is far from a stepchild to your ready-to-wear business. See pages 2 and 3, this trade edition, for specific promotional suggestions.

MRS. EXETER "I'D RATHER BE A WOMAN
SAYS: THAN A GIRL" (page 121).

HERE, HER CLOTHES:

"THIS IS MY KIND OF A BLACK DRESS . . ." (page 122)

". . . EASIEST EVENING LINES . . ." (page 123)

"A FITTED COAT . . . SLIMMING AS A LOOSE ONE," and

"THE BLACK WOOL SUIT . . ." (page 124)

"THE LATE-DAY SUIT . . . LUNCHEONS TOO" (page 125)

"SUÈDE AND FLANNEL. SKIRT AND SWEATER LIFE" (page 126)

"BEIGE (FUR) FOR GREY HAIR" (page 127)

"GOOD AND HANDSOME COUNTRY SUIT" (page 128)

"WELL-CUT TWEED...MY BACKLOG DRESS" (page 129)

"MY FAVOURITE COUNTRY LOOK . . . TWEED" (page 130)

"COAT . . . BELTED OR UNBELTED" (page 131)

"PERFECTLY PLAIN WOOL DRESS" (page 132)

"CASUAL COAT, CASUALLY WORN" (page 133)

"DRESSES TO LOOK BEAU-
MRS. EXETER TIFUL IN—SIZES 10 TO 40"
LIKES, TOO: (pages 136 and 137)

"COLOUR FOR BLANDISHMENT" (pages 142 to 145)

"GUESS HOW MUCH" FASHIONS (pages 186 and 187)

MORE IDEAS . . .

"IDEA: THE DOUBLE-RÔLE EVENING COAT" (page 166)

"NEWS: THE BIG WINTER HAT" (page 167)

"DRESSMAKER IDEAS IN NYLON NIGHTDRESSES" (pages 172-3)

"SOMETHING BLUE" (pages 174-177)

"UNDERWRITING THE SLIM CURVE" (pages 182-3)

Quote VOGUE
and sell

these fashion points from the

October 1 Issue

in advertising, displays, and sales training

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

“WOMEN...

DO YOU KNOW...

THE NEW MAJORITY”

1950 Census Figures show, for the first time in American history, more women than men, and more people over 45 than under 45. “More than seventy per cent of the national wealth is now in handbags, rather than in hip pockets”

ARE YOU DOING ALL YOU CAN TO HAVE THIS BUSINESS COME TO YOUR STORE?

YOUR
WOMAN
CUSTOMER...

may be in her late 30's or early 70's.

May wear a size 10 or a 44—but she wants to be in fashion.

Has more money to spend—more leisure to spend in a varied life (on the golf course, lunching, at teas, etc.).

Is often in business—in the higher income brackets

and, is your devoted customer—if she is satisfied.

Your woman customer . . .

wants her clothes to reflect the latest trends.

Loves the straight silhouette *dress* with softening details.

Wears the clean clear *suit*—very much her own.

Wants more than one *coat*—likes the modified pyramid made of beautiful fabrics (tweeds, fleeces, nubby woollens) for casual wear; likes the elegance of a slim fitted coat, the flattery of soft fur near her face.

Likes to wear long *evening clothes* because they are so becoming—the long vertical line, asset to any figure; the low neckline and perhaps a stole; the line of a neat waist/gracefully-full skirt.

Spends much time in and out of the country in casual *sport clothes*—and has discovered separates—sweaters, skirts, the extra jacket, the raincoat as gay and colourful as her daughter's—all right for her and her way of life.

Knows that *accessories* have to be very special (and

for her, more than anyone else, to have the look of quality)—the good handbag, the softness of the longer glove worn crushed, the bold earring, the many-strands of pearls, the chunky jewel worn in a new place, the longest, slimmest umbrella—all or one, her conversation piece.

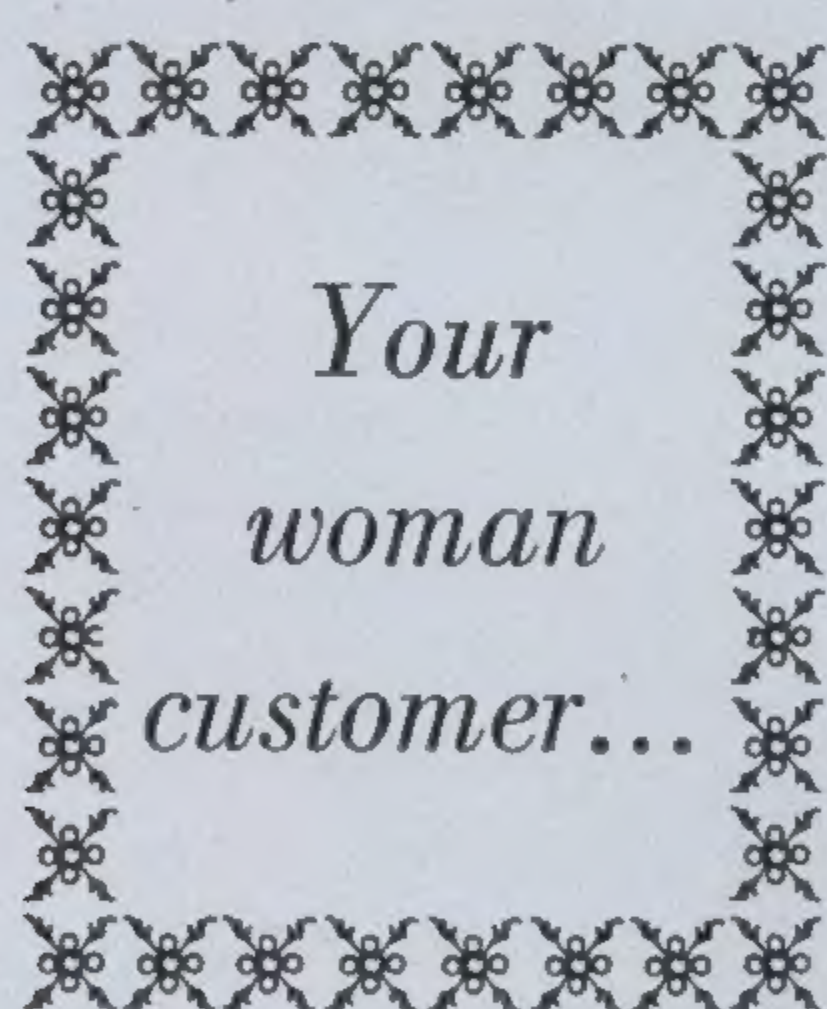
Wants a *shoe wardrobe* to include, always, the simple pump in many materials, many colours—the sturdy-leathered walking shoe, the unexpected frivolity in an evening shoe

and—with all of these she wants *colour, colour, colour*. She finds these exciting and becoming to her complexion, her hair, her figure.

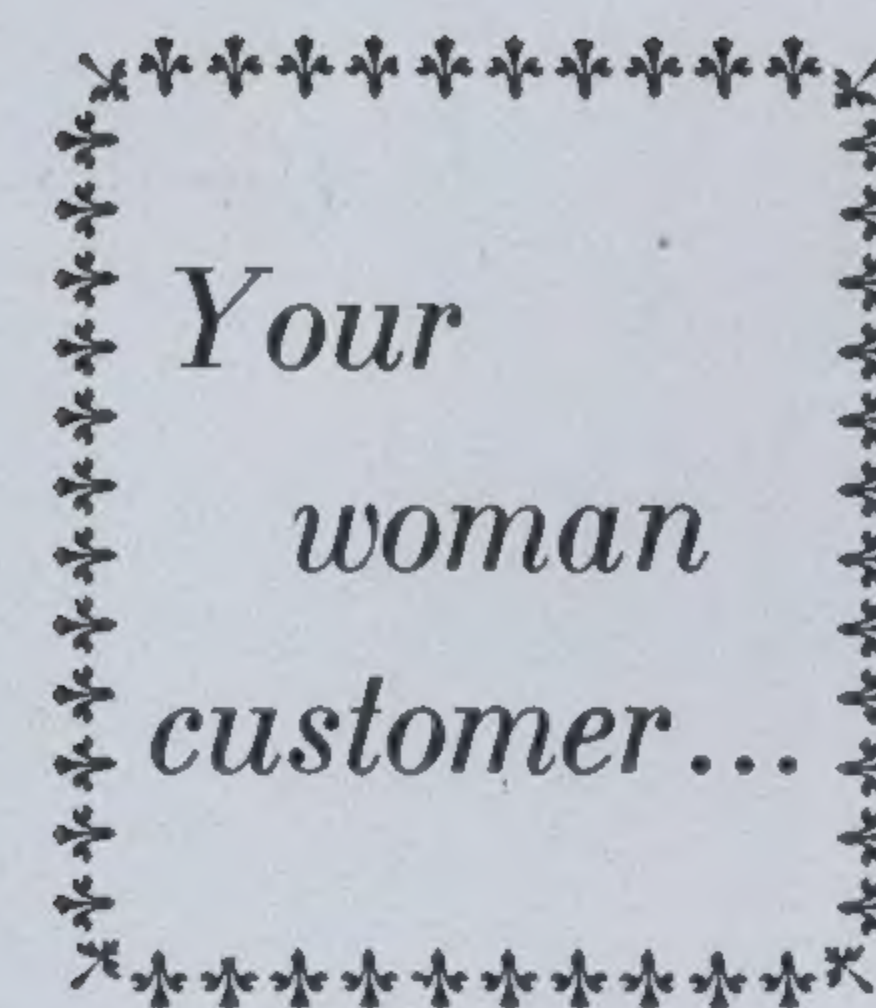
YOUR WOMAN CUSTOMER...

should see her clothes shown on mannequins that she can believe; sometimes even in a large size, in window and interior displays, in advertising photographs, and sketches—so that she can readily identify the clothes with *herself*.

Since she is the major part of your audience, your fashion show *should* include many clothes right for the life she leads—clothes *shown on* models who have her own figure problems.



appreciates the services of an experienced saleswoman who understands her special problems and has enthusiasm for handsome clothes and good fit.



likes to buy in departments which make her needs their specialty.

Her size may range from 10 to 44 and half-sizes in between—she is not always or only a customer for a large size.

YOUR WOMAN CUSTOMER . . .

more and more demands clothes that are designed and cut to fit her figure needs, proportioned to eliminate expensive alteration charges; however, *when alterations are necessary*, she needs a fitter who is expert in recognizing and executing alterations which make her clothes fit as though made-to-order.

REMEMBER...

*a satisfied woman customer is
Your Devoted Customer*

To sell fashion, quote

VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 16" x 20" unmounted display sheets

b. on 12" x 15" mounted display sheets

c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (10/1)

YOUR
RELEASE
DATE:
SEPTEMBER
29

VOGUE SAYS: "Well-cut tweed—woman's
a ☐ b ☐ c ☐ town and country backlog"

VOGUE SAYS: "Late-day suit with an orderly
a ☐ b ☐ look—idea for women"

VOGUE SAYS: "The coat—pivot of a woman's wardrobe"
a ☐ b ☐

VOGUE SAYS: "Dresses for women to look beautiful in"
a ☐ b ☐

VOGUE SAYS: "Colour for blandishment"
a ☐ b ☐ c ☐

VOGUE SAYS: "Many blues, strong and fresh"
a ☐ b ☐ c ☐

VOGUE SAYS: "Woman's kind of dress—black,
a ☐ b ☐ vertically-draped"

NAME _____

STORE NAME _____

ADDRESS _____

CITY _____

STATE _____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell women's coats

VOGUE SAYS: "Fitted coat—as slimming as a loose one"

VOGUE SAYS: "Fitted coat—thin curves, long lines"

VOGUE SAYS: "Wear a good sweep of coat, fur-lined"

VOGUE SAYS: "Lean coat—belted or unbelted"

VOGUE SAYS: "Idea—the double-role evening coat"

VOGUE SAYS: "Narrow coat—an oversized stole"

VOGUE SAYS: "Delight for women—three-quarter coat,
narrow skirt"

VOGUE SAYS: "Vertical-line coat makes the most of
a woman's qualities"

To sell women's suits

VOGUE SAYS: "Dark wool suit—indispensable for women"

VOGUE SAYS: "Dark wool suit with a moulded, immaculate look"

VOGUE SAYS: "Late-day suit for luncheons too"

VOGUE SAYS: "Late-day suit—black satin, firm outline"

VOGUE SAYS: "Black velvet suit—value for women"

To sell women's dresses

VOGUE SAYS: "The beloved shirt dress"

VOGUE SAYS: "Jersey dress—good as the day is long"

VOGUE SAYS: "Straight-line dress with easy-to-wear
flange skirt"

VOGUE SAYS: "Slim dress with jacket—suit effect"

VOGUE SAYS: "Wear thinning cloth textures"

VOGUE SAYS: "Sheer stratagem—wool dress, wide lapels"

VOGUE SAYS: "Woman's afternoon dress—black with bright brown"

VOGUE SAYS: "Sheer wool dress with careful, thoughtful detail"

VOGUE SAYS: "Soft day dress—formula for flattery"

VOGUE SAYS: "Famous compliment—pale satin collar"

To sell women's sportswear

VOGUE SAYS: "Skirt and sweater life—for women,
for country"

VOGUE SAYS: "The good look of a casual coat,
casually worn"

VOGUE SAYS: "Relaxed fleece coat—year 'round idea
for women"

VOGUE SAYS: "Handsome country coat—good for 10 years"

VOGUE SAYS: "Country jacket—suède, flannel-lined"

VOGUE SAYS: "Suède jacket plus slimming skirt"

VOGUE SAYS: "Tweed jacket dress—a woman's favourite
country look"

VOGUE SAYS: "Camel's hair—handsome country suit"

To sell women's evening fashions

VOGUE SAYS: "To-the-floor evening dresses lengthen
and narrow"

VOGUE SAYS: "Princess line—easiest for evening"

VOGUE SAYS: "The right red evening dress takes
off years"

VOGUE SAYS: "Chiffon dress—a friend to women"

VOGUE SAYS: "Easy-to-wear dinner dress has a little
skirt flare"

VOGUE SAYS: "Good evening lines—shoulders visible,
upper arms invisible"

VOGUE SAYS: "Grey taffeta, straight-skirted—good
for the figure"

To sell accents; foundations for women

VOGUE SAYS: "Wear a small, but not stark hat"

VOGUE SAYS: "Formula for flattery—misty veil"

VOGUE SAYS: "Pearls—value with grey hair"

VOGUE SAYS: "Bold earrings—new delight for women"

FOUNDATIONS

VOGUE SAYS: "All-in-one insures the slim curve,
the smooth line"

VOGUE SAYS: "Step-in-sheath underwrites the slim curve"

VOGUE SAYS: "All-in-one—all nylon authority"



SHARLAND

BERGDORF
GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Navy Blue Moleskin

warms our Exclusive Half-and-Half Coat

Lap-of-luxury coat, half fur, half fabric—with the important upper half (for fashionable warmth) of silky moleskin dyed the beautiful hue of navy blue, and handled with the elegant ease of fabric, to fit close and smooth above the sweeping skirt of navy wool. Sizes 10 to 14, \$295



Lilli Ann

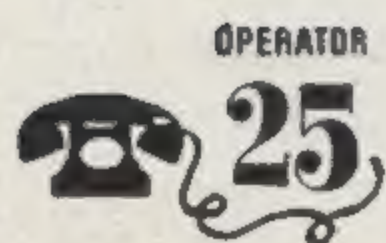
of san francisco

one of a series of the most heavenly new greatcoats, done with extravagant use of the most luxurious fabrics, exciting details, tremendous elegance. This one in rich-as-fur chinchilla . . . comes in spice, wonderful bright red, turquoise, green, navy . . . sizes 10 through 18 . . . about ninety dollars . . . at fine stores.

HURRELL PHOTOGRAPH
HAT BY MR JOHN



"of san francisco"
city of sophisticates and superlatives

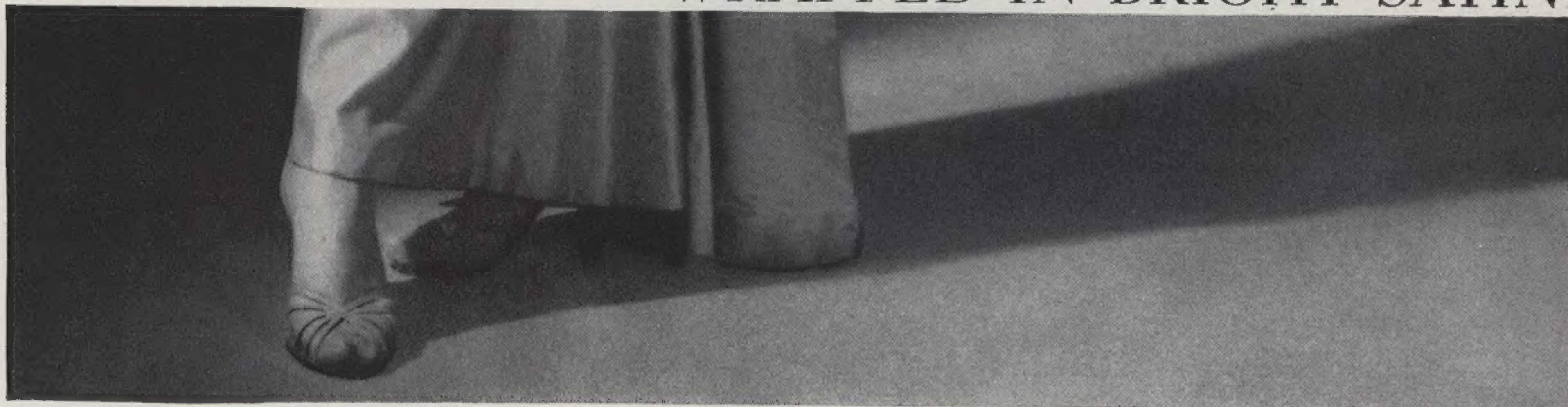


TELEPHONE YOUR LOCAL WESTERN UNION BY NUMBER

Ask Operator 25 for name of store nearest to you, or write Lilli Ann, 973 Market Street, San Francisco.



WRAPPED IN BRIGHT SATIN



BONWIT
TELLER

by Nettie Rosenstein

New York Chicago

Boston White Plains

Adjustable Dog Collars that set the Fashion Stage

by

Monet

master Jewelers



Fashion bares your throat this Fall to make
a perfect setting for these fabulously crafted
masterpieces in the Golden Manner of Monet ...
each with a unique adjustable slide ... to fit your
neck perfectly ... The "ELITE" tasseled snakechain,
dog collar \$18.50 ... Matching bracelet \$10 ... Earrings \$10.
The "CAROUSEL" faceted dog collar \$15 ... Matching bracelet \$7.50.
Earrings \$5 ... Other Monet Dog Collars from \$5.
Each bears the signature of Monet. At better stores
or write ... Monet Jewelers, 6 West 32nd St., N. Y.

All prices plus tax.

Fashion Academy Award Winner for Fashion Leadership in Jewelry - For the Second Year



RADIANT

is the word for our jet "dress for an entrance."

Of Pault, a new firm silk faille, with bodice top and deep skirt insert of Lyons silk velvet, \$275. Of silk satin and velvet, \$245.

Bendel Original for immediate wear.

Henri
Bendel
10 WEST 57
NEW YORK 19 NY

Black Alaska sealskin trotteur..*
all silken flow and sprightly animation.
*In Baltimore, only at **HUTZLER'S***



*Fouke-processed

hat by John Fredericks



J-a-c-q-u-e-s

F-a-t-h-

morning, afternoon, night—each silhouette
reaches the height of excitement.

His American collection,
designed for Joseph Halpert, is ours alone
in New York. Lord & Taylor



INGENUE, \$15, PLUS FED. TAX

FASHION BEAUTY FROM **JACQUES FATH** EXCLUSIVE COLLECTION BY

Marvella
SIMULATED PEARLS

AT ALL FINE STORES... EASILY ADJUSTABLE, ASSURING YOU INDIVIDUAL FIT, TO EMPHASIZE THE

SMART FASHION OF LUSTROUS MARVELLA PEARLS CASCADING FROM A SIMPLE BAND OF RICH VELVET. NEVER TOO

TIGHT FOR COMFORT; NEVER TOO LOOSE FOR PERFECT APPEARANCE.

CHOOSE YOUR FASHION-RIGHT COLOR!

There's a Coty Lipstick Shade to harmonize

with any of these fashionable new fabrics

No matter which of the exciting new fabric hues you choose, there's a flattering Coty lipstick shade to blend with it! "Right" for your costume... "right" for your own individual skin tone. Use this Coty Color Guide to discover the *perfect* lipstick for *your* wardrobe!

Complement gold, orange and russet—mink and brown tones
—with SOPHISTICATE in "Creamy" BALI in Sub-Deb



Emphasize important new grays,
yellow and forest greens with
GERANIUM in "Creamy"
SOLEIL D'OR in Sub-Deb



Accent royal and winter blues, violet and heather tones with
CONTINENTALE in "Creamy" VIBRANT in Sub-Deb



CHOICE OF TEXTURE, TOO! When you choose the Coty color that's best for you, select your favorite Coty lipstick *texture* too! 1.00 plus tax.



COTY SUB-DEB LIPSTICK for
a firmer, sharper outline.

COTY "CREAMY" LIPSTICK for
smooth, gleaming luster.

Don't touch it if you're timid.....it's hotter than you think!

"Where's the Fire?"

It's Revlon's

new Fall color

for lips and matching fingertips

A sultry, smouldering red—TNT for two! Suddenly
your hidden fire's showing, when your clothes, your
lips and fingertips* are sparked with the
breathless excitement of "Where's the Fire?"!

Matchbox...1.60 plus tax





Photographed by Rawlings at the Christian Dior-New York salon.



Christian Dior created Bijou for his New York collection—a jewel of a dress for important little parties and dinners. Onondaga's Crepe, chosen by Mr. Dior, is woven with Enka Rayon yarn—the yarn of fashion's finest fabrics.

Bonwit Teller, New York; The Fashion, Houston; I. Magnin, Seattle-California; The Montaldo Shops.

Enka Rayon American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.

Hat and gloves by
John Frederic



REVILLON coat
in
Matara*
Alaska Sealskin...
elegantly,
extravagantly
flared and cuffed.

**Reg. Fouke Fur Co.*

Revillon

11 WEST 57th STREET, NEW YORK • PARIS • *Frères*

...the world's most beautiful furs

...yet not the costliest



A beautiful woman

deserves the elegance of pure
silk...and Fischer brings her

nothing less! Supreme silk
crêpe, made lovelier still
with intricate laces dyed

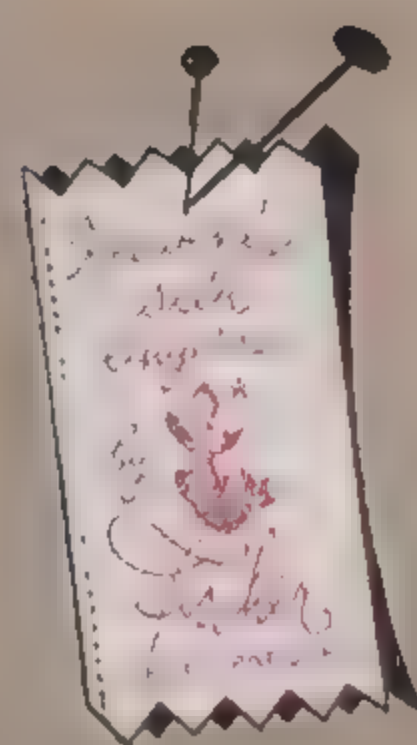
to match! Darkling brown
(as here) or larkspur blue,

champagne, white, navy blue,
pink, black or twilight gray.

Identical petticoats, too. At the
nicest stores everywhere.

Heavenly silk lingerie*

*Reg. U. S. Pat. Off.



by Fischer

Complete advertisement
Copyrighted 1950, Fischer & Co., Inc.

who is
THE WOMAN
 in our
 life?



SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH



at
S.F.A.
 she will
 find:

She's coordinating executive of a household and/or a potent influence in the business world; she's the heart and energy of her community; she's youth perfected by maturity. She may be once-twice-thrice a mother but she wants her perfume with a hint of moonlight, a completely distracting hat, a bit of corn on the card in her corsage box.

She is NOT merely a customer who comes in sizes 18 to 44

WOMEN'S COLLECTIONS of coats, suits and dresses every whit as chic and young-in-heart as our misses' collections. A group of Sophie Originals that look as consummately elegant on size 42 as they do on size 10. *No* fashions designed only to keep her warm, modest — and invisible.

INDIVIDUAL FASHION APPOINTMENTS easily arranged by a call to Mrs. Edward. She reserves a fitting room stocked with an assortment of appropriate clothes; she schedules a salesperson with all the time and taste in the world.

SIZES: REGULAR AND CUSTOM. The custom sizes are our own way of sparing the shorter woman the bother of major alterations.

GOOD FASHION at *any* price, bread-and-butter or caviar.

SPORTSWEAR COLLECTIONS that are filled with her kind of perfectionist casuals.

EXPERT CORSETIERES to help her cut her very best figure.

A MILLINERY COLLECTION designed for her — young and adult and expressively feminine.

A STAFF that thinks far beyond "something dark and slenderizing" — that understands, as the dictionary says, that *womanly* is "everything becoming in a woman."

Saks is headquarters for everything becoming on a woman

For the woman men remember



by *Fred Greenberg*

The mood is formal... *...exquisitely feminine...*

*in black rayon crepe glittering with
embroidered rhinestones and bugle beads.*

*undiluted witchcraft for cocktails and
after. Cut fashionably low yet demurely*

covered with sheer marquisette at the throat.

Sizes 14 to 44. **89⁹⁵**

At better stores. Write for Fall style book.

Fred Greenberg, 550 Seventh Ave., N.Y. 18

In Canada—Frenchshire Ltd.

Photographed at Cafe de Beaux Arts



Peck *and* Peck

**News travels fast from Paris to Peck and Peck
and we have it interpreted here line for line by BRITTANY**

We've brought it back first hand...this news-making silhouette that's now stirring a big to-do in Parisian circles... Balenciaga's full blown short coat with ballooning sleeves, translated literally by Brittany in Stroock's soft-as-eiderdown fleece. In vivid tones of gold, red, nude or navy, sizes 10 to 16, 89.95

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE • ATLANTA



VAN CLEEF & ARPELS

World famous French designers and manufacturers of precious jewelry

744 FIFTH AVENUE, NEW YORK

HOUSTON • PALM BEACH • NEWPORT • PARIS • LONDON • MONTE CARLO • CANNES • DEAUVILLE


Hat—Florence Reichman



I. Magnin & Co.

The newest fashion for after six—in pure silk taffeta.
Black, navy, steel gray, red 98.95

HCRST



Matchless fur
with the velvet look
of simple richness—
Matara*
Alaska Seal skin

Stein & Blaine

13 West 57th Street • New York

*Reg. Fouke Fur Co.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

CHRISTIAN DIOR NEW YORK ADDS A FLOWING STOLE TO THE SCULPTURED MAGNIFICENCE OF ICE BLUE, ICE WHITE SATIN.

TONI FRISSELL



jay thorpe
24 WEST 57
NEW YORK



STARRED IN OUR NEW ETOILE* SALON...

THE GLAMOROUS DESIGNS OF CEIL CHAPMAN

Romance in silk taffeta...our heavenly ball dress by Ceil Chapman, with full floating skirt, hand-span waist, provocative new décolletage that dips low at one side. A dream to waltz in at important parties, in champagne rosé, mint frappé, cotillion white or pale almond. Sizes 10 to 16. 89.95

Etoile* Salon, Fourth Floor

*Trade-mark

Juilliard

woolens



MELAIRE in Oxford Black,
Juilliard's elegant worsted velour,
takes the straight and narrow way
in Schiaparelli's overcoat.

At Lord & Taylor, New York;
Hutzler's, Baltimore and
Frederick & Nelson, Inc., Seattle.
For stores featuring MELAIRE by-the-yard,
write A. D. Juilliard & Co., Inc.,
40 West 40th St., New York.

"fine fabrics
are the foundation
of fashion"

Juilliard
REG. U.S. PAT. OFF.
100% VIRGIN WOOL

HAT BY MR. JOHN

Helena Rubinstein Announces



RAWLINGS

©1950. HELENA RUBINSTEIN, INC., NEW YORK

Helena Rubinstein's

BLUE VIXEN

An electrifying new hair rinse! Blue Vixen sparkles brunette hair with exotic blue lights. Drenches white and gray hair a vivid *blue*. Helena Rubinstein's Color-Tint Rinses are not permanent dyes, but harmless tints for you to wash in and out of your hair. Convenient capsules—*each shade, eight in box, 1.00 plus tax.*

Blue Vixen Silken Lipstick 1.00 plus tax.

Two New Colors For Your Hair!



COIFFURES BY MICHEL

RAWLINGS

RED HELLION *by Helena Rubinstein*

Red Hellion fires blonde, light brown, reddish hair with rosy-gold. A devastating color for your hair! Other Helena Rubinstein Color-Tint Rinses: Palomino, Blonde Venus, Corn Silk, Pink Fire, Rose Mauve, Ginger, Tawny Brown, Copper Leaf, Dark Amber, Blue Smoke, Gray Pearl, Black. *Each shade, 8 in box, 1.00. Red Hellion Silken Lipstick 1.00. Prices plus tax.*



design patent pending

*"Birds in Flight". Exquisite flights of fancy
in golden Trifanium with brilliant baguette plumage.
Large Pin \$15.00. Small Pin \$10.00. Earrings \$7.50.
Tax extra*

In the foreground of Fashion...Jewels by

**TRIFARI**

*Not authentic unless stamped on
the back with the name Trifari.*



REGARDED BY MANY AS WITHOUT PEER..

FREDRICA CLASSIC COAT IN DEEP "MATARA"* ALASKA SEALSKIN

AT FINE RETAILERS, OR WRITE FOR STORE NEAR YOU

Fredrica FLURS

345 SEVENTH AVE., N. Y.

*Reg. Fouke Fur Co.



**Where quality
is the
first consideration in a fabric
there is
no substitute for**

..... **Celanese***

Acetate Rayon Yarn

- Onondaga uses Celanese yarn in a rich brocade satin shown here
in a cocktail dress by Jo Copeland of Pattullo. Leading mills the country over
use Celanese yarn to achieve their most distinguished fabrics.

Celanese Corporation of America, 180 Madison Avenue, New York 16.

*Reg. U. S. Pat. Off.

THE FASHION



Available at the following stores:

J. P. Allen & Co., Atlanta, Ga.
 Carson, Pirie & Scott & Co., Chicago, Ill.
 T. A. Chapman Co., Milwaukee, Wisc.
 C. Crawford Hollidge, Ltd., Boston, Mass.
 The Dayton Co., Minneapolis, Minn.
 Emery, Bird, Thayer, Kansas City, Mo.
 The Fair, Ft. Worth, Texas
 B. Forman Co., Rochester, N. Y.
 Frederick & Nelson, Inc., Seattle, Wash.
 The Frost Brothers, San Antonio, Texas
 The Higbee Company, Cleveland, Ohio
 D. H. Holmes, Co., Ltd., New Orleans, La.
 Hutzler Bros. Co., Baltimore, Md.
 The F. & R. Lazarus Co., Columbus, Ohio
 Lord & Taylor, New York, N. Y.
 Meier & Frank Co., Inc., Portland, Oregon
 Seidenbach's, Tulsa, Oklahoma
 H. P. Selman & Co., Louisville, Ky.
 Stix, Baer & Fuller Co., St. Louis, Mo.
 John Wanamaker, Philadelphia, Pa.
 Woodward & Lothrop, Washington, D. C.
 Denver Dry Goods Co., Denver, Colorado
 The White House, San Francisco, Cal.
 Himelhoch Bros. & Co., Detroit, Mich.



*Product of General Foods

IS SANKA

Sanka Brown—the smartest, newest color for Fall . . .

*Sanka Coffee—the smartest, most delicious
coffee for any time!*



Fashion has turned her eyes to a new, new color this Fall . . . the exciting half-tones of Sanka Brown! Claire McCardell endorses it here with a day or late-day ensemble of Miron wool . . . with bolero for daytime, bared shoulders for twilight.

Inspired by Sanka Coffee . . . fashion's favorite beverage! Delicious, flavorful Sanka . . . the coffee with the caffeine taken out. You can drink it any time—day, late-day or late-night. Never makes you nervous or sleepless.

*Adrian enchants the
petaled sheath with
cloud-cape of net,
forms it of silk-satin
luminescence, calls it
"Fashion for the Night"*



Frost Bros.
San Antonio

LORRAINE® WORSTEDS



LORRAINE WORSTED SHEEN

A fabric that makes fashion
its province: soft-textured,
pure worsted sheen. Lorraine's
fabulous gabardine that has
magnificent animation and
remarkable "spring". So be
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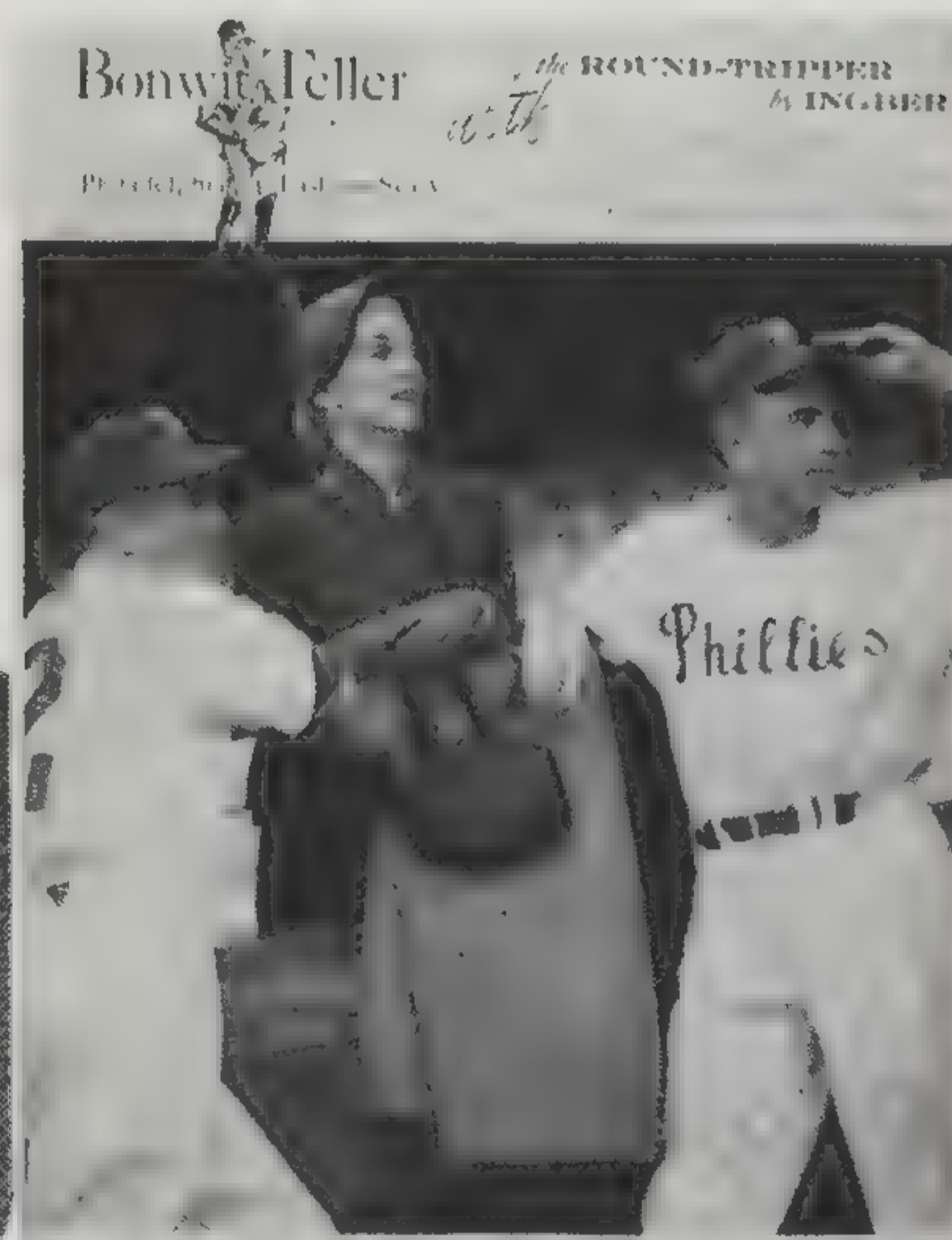
Harzfelds

Petticoat Lane, Kansas City

Bonwit Teller

of philadelphia
tells the

Philadelphia Fashion Story



VOGUE—PAGE 37



VOGUE PAGE 40



VOGUE—PAGE 42



VOGUE—PAGE 43

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Can't Stick

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**Guaranteed
Flawless**



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WILLYS *of* HOLLYWOOD*

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When you thrill to music, it's the Philadelphia Orchestra!

When you dance to music, it's Newton Elkin shoes!

Black, lacy and lovely, a high note in fashion.



Newton Elkin

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It's the ticket on the Paoli Local, it's the handsome ensemble in town—any town! It's the belted suit classic with its own fingertip tweed-check coat. The suit in grey, copper or gold Stroock's wool and rabbit hair blend. The coat in companion tweed-checks. Sizes 8 to 18. Suit 59.95 Coat 59.95



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the role of
worth RIBBON by MARTIN

When they danced the minuet she wore a ribbon in her hair. Now you wear them everywhere! Ribbons go from your head to your toes. **Ribbons by Martin!**

Hat by Florence Reichman and Handbag by Deutz Originals shimmer with Martin's Satin Ribbon.

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Martin  *Martin's Ribbons*

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with

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In old Philadelphia, breeches and doublets were the thing!
But to be as up-to-date as dad, it's Chips and Twigs!

Portrait in oils of Chips in corduroy Tartan
Blazer, banker's grey flannel trousers. Twigs in candy
stripe corduroy blazer, contrasting half-trousers.



CYRIL GARDNER

Chips and Twigs
4 to 12

Wm. Schwartz & Company, 1107 Broadway, New York, N. Y.
Lehigh Avenue & 22nd Street, Philadelphia, Pa. • A note brings our Holiday Fashion Brochure

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Fleurette cottons embellished with delicate trims!

Baby Fleurette, Sizes 1 to 3;

Fleurette, Sizes 3 to 6x and 7 to 12.

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The "Coat that Grows"* is one grand Philadelphia idea!

Just pull the magic thread and these coats grow along with the young generation. Girls', 3 to 6x, 7 to 14; boys' 3 to 6x.

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Coatcraft

For the store in your city, write
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A winning team! The co-ed in twin sweater set, the
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From Philadelphia—

new fall fashions

for the

man in your life!

Kashmir Suede belt with regular buckle, \$5

Tartan initial buckle (shown), \$2 extra

Elastic braces in imported authentic

Tartan Plaid, Pigskin ends, \$2.50



Tartan cuff links and tie clasp,

10K rolled gold overlay,

\$5 the set; plus tax.

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Jewelry

Fashioned to a "T"



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the mark of a man

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FLUID FLATTERY

Soft, lustrous and so drapable—this Bloomsburg fabric, of Avisco rayon, inspires David Levine's dramatically draped afternoon dress. All Saks Fifth Avenue stores; The Halle Bros. Co., Cleveland; Maison Blanche Co., Limited, New Orleans. Featured in the Philadelphia Fashion Story by Bonwit Teller of Philadelphia.

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Hat by John Frederics

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If they're the finest cotton gloves money can buy—and these are—you know they're Van Raalte's! They're *full-shrunk* double-woven cottons, which means they wash magnificently, keep on looking as handsome as the day you got them home. And they're styled in the unmistakable Van Raalte manner—for today, tomorrow and seasons to come. In all good colors, including black, brown, beige and white. At better stores everywhere, \$3.00 the pair.



—and Van Raalte is famous for stockings and underthings, too.



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Scheme to be lovely, darling, don't just dream.

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now...for a lovelier leg complexion

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What powder does for your face—
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Red Trey Lipstick and
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Red Trey also
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Fall's new high score color!



Winning combination right at your finger tips . . .
and lips! It's RED TREY . . . a new red . . . a clear,
compelling, look-at-me red . . . planned to play
a major role in your Fall fashion scheme. High-
potency color to accent black and dark gray . . .
to dramatize royal blue and Autumn's
new, turning-leaf colors.



Red Trey was inspired
by "Carte Blanche"
Colors in Stroock Fabrics
Dress by Ceil Chapman.

A woman with blonde hair styled in a bun, wearing a camel-colored coat with a high collar and a wide, draped shawl collar. She is looking off to the side with a slight smile. The background is a warm, reddish-brown color.

IT'S A

Stroock

It's Royal Trophy...
Stroock 100% pure, prized
camel's hair... touch-tempting
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your warm treasure for the
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The Gown Shop

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FURS: MAXIMILIAN; HATS: HAROLD GREEN



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...frivolous hand-appliquéd
flowers circle the wrist of
this smartly simple slip-on.
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Diamond Appliqués
ring the wrist, and V-shaped darts
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All hand-sewn. DARBY \$3.50



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in imported Chantilly lace...first molds, then unfolds a
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Mr. John's Bing Cherry hat inspired by I. Miller's Bing Cherry color

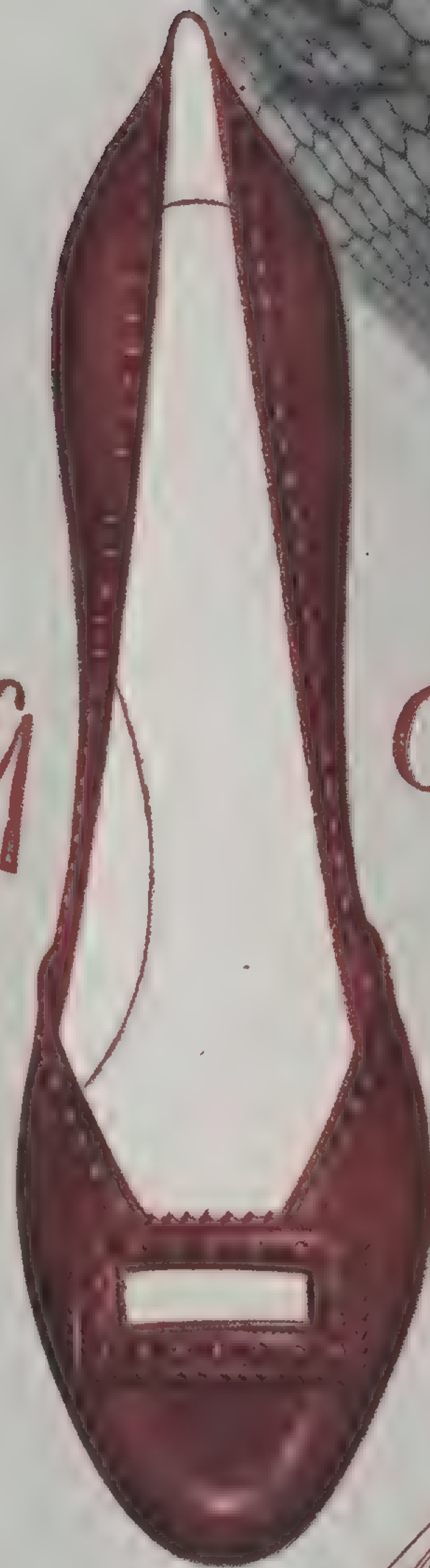
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I. Miller

shops and agencies in principal cities • executive offices, Long Island City, New York

Bing cherry

Suddenly, surprisingly, one wonderful color becomes your most important fashion accessory for fall . . . I. Miller's lovely, lively new Bing Cherry . . . so unexpected with neutrals and greys, greens and wines . . . so unforgettable with black.



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ROTHMOOR's Suburban Coat...in blue Beaudine, Miron's yarn dye satin gabardine...heaped with navy mouton, lined with alpaca. 100% virgin wool. Miron Mills, Inc., 51 Madison Ave., N.Y.

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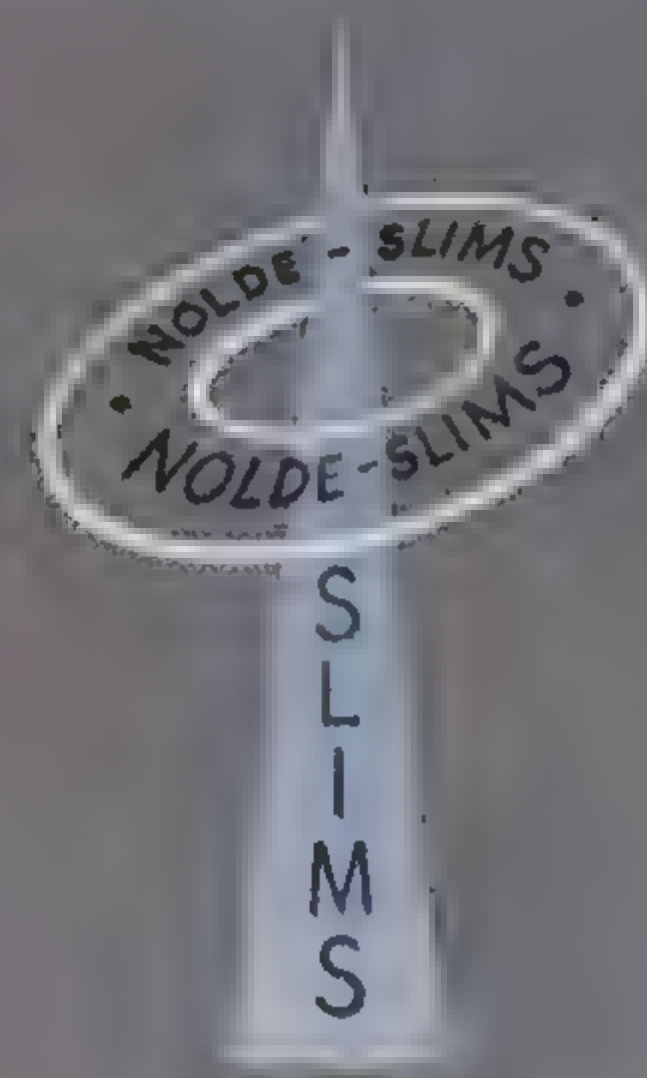
design, which slenderizes your

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two styles...black...brown...

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a slimly moulded
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with bodice of
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embroidered lace
over gleaming
satin... Black
rayon crepe with
blue rayon satin
... or winter navy
with mauve.

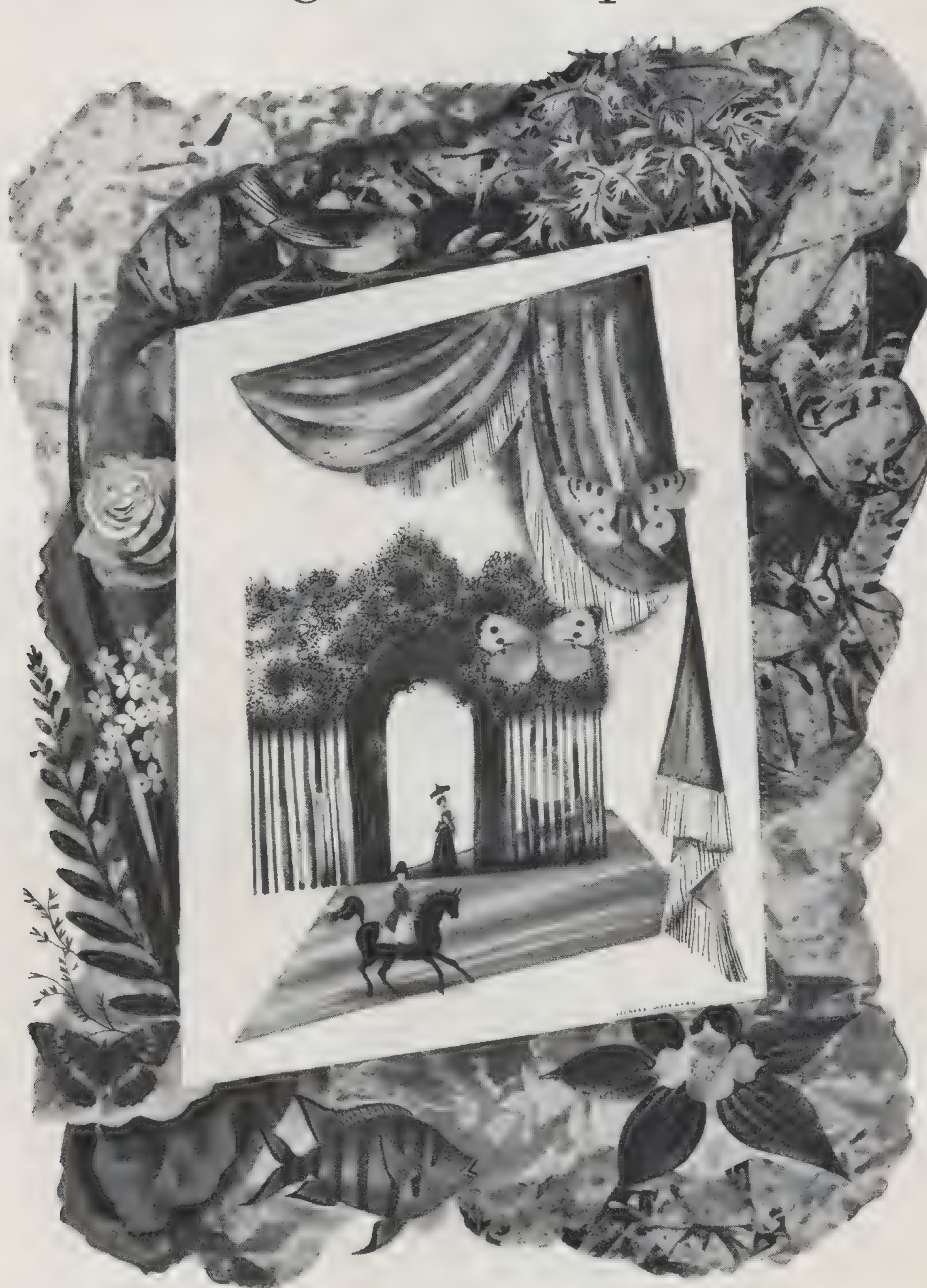
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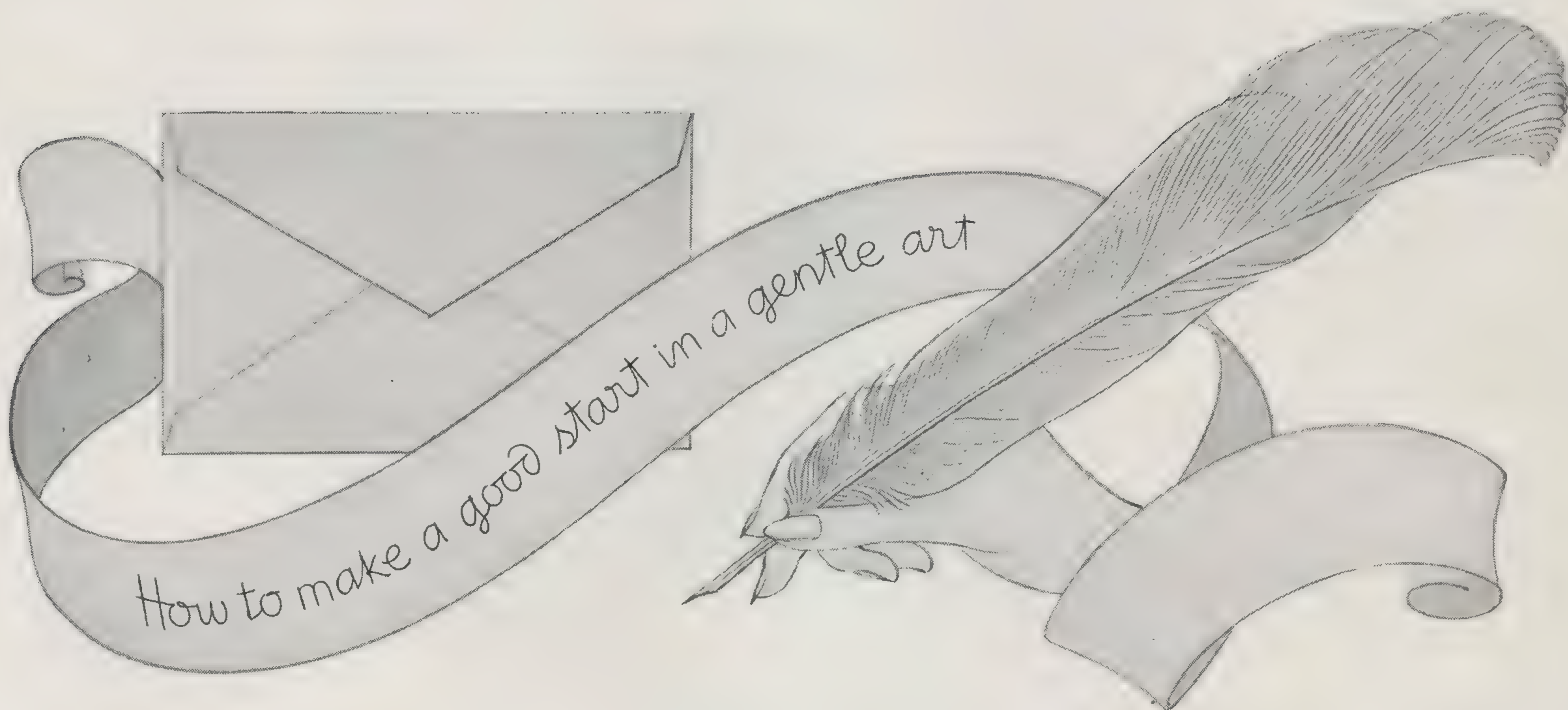
a division of Stehli & Co., Inc., 1372 Broadway, New York 18

Maximilian

Holt, Rensfrew & Co. Ltd. CANADA

Starlight mink





Dear Jean:

My godmotherly interest in your education has been well rewarded, for your record from first grade to graduation from the Academy in June has been one to kindle my pride. That you were accepted by three colleges was no surprise; and your choice pleases me, for my years at Northampton were some of the happiest.

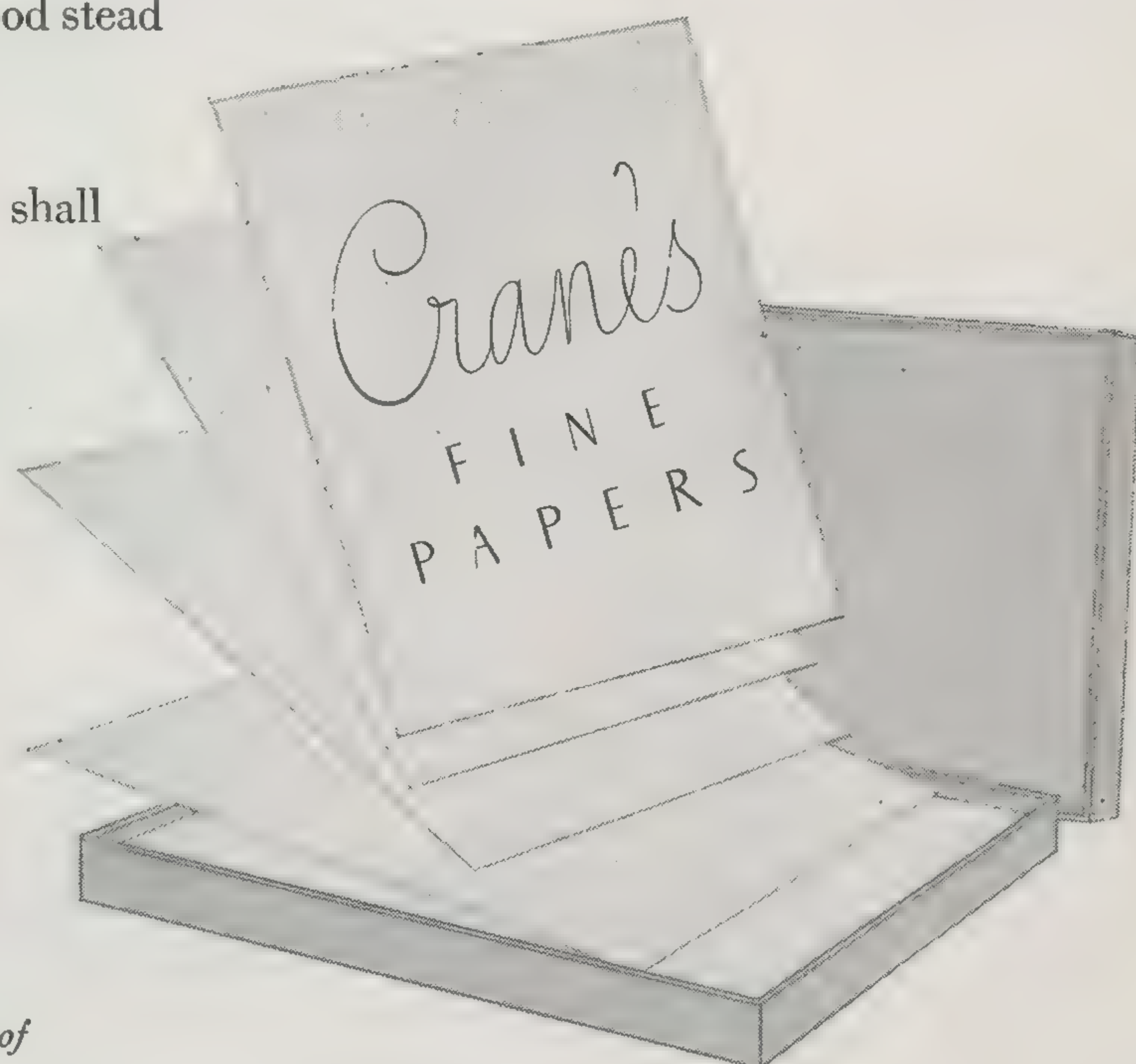
Your mother is so efficient, I know you lack nothing in the way of clothes and gear, but I would add one thing: a supply of Crane's Paper. I am sending you their lovely blue in the Fineline, as they call it, for letters home, and, I hope, an occasional one to me. Then, a box of formal white sheets and envelopes, for your acceptance of invitations and for thank-you notes. This will start you off correctly and make your letter writing the joy that it should be. In fact, cultivating it as an art will always stand you in good stead and be the equivalent of a course in English composition.

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JEWELS *Miriam Haskell*

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gown by **CEIL CHAPMAN** at Bergdorf-Goodman, New York,
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This is the 60-gauge "As You Like It" nylon that is sheerer than sheer; the nylon that envelops your legs in exquisite color.

Illustrated: POWDER TONE, a flesh tint.



This is the Sheerlace "As You Like It" nylon, the Kantrun that combines exceptional sheerness with smart, run-proof construction.

Illustrated: ROSE RACHEL, a rosy-beige tone.

"As You Like It" HOSIERY

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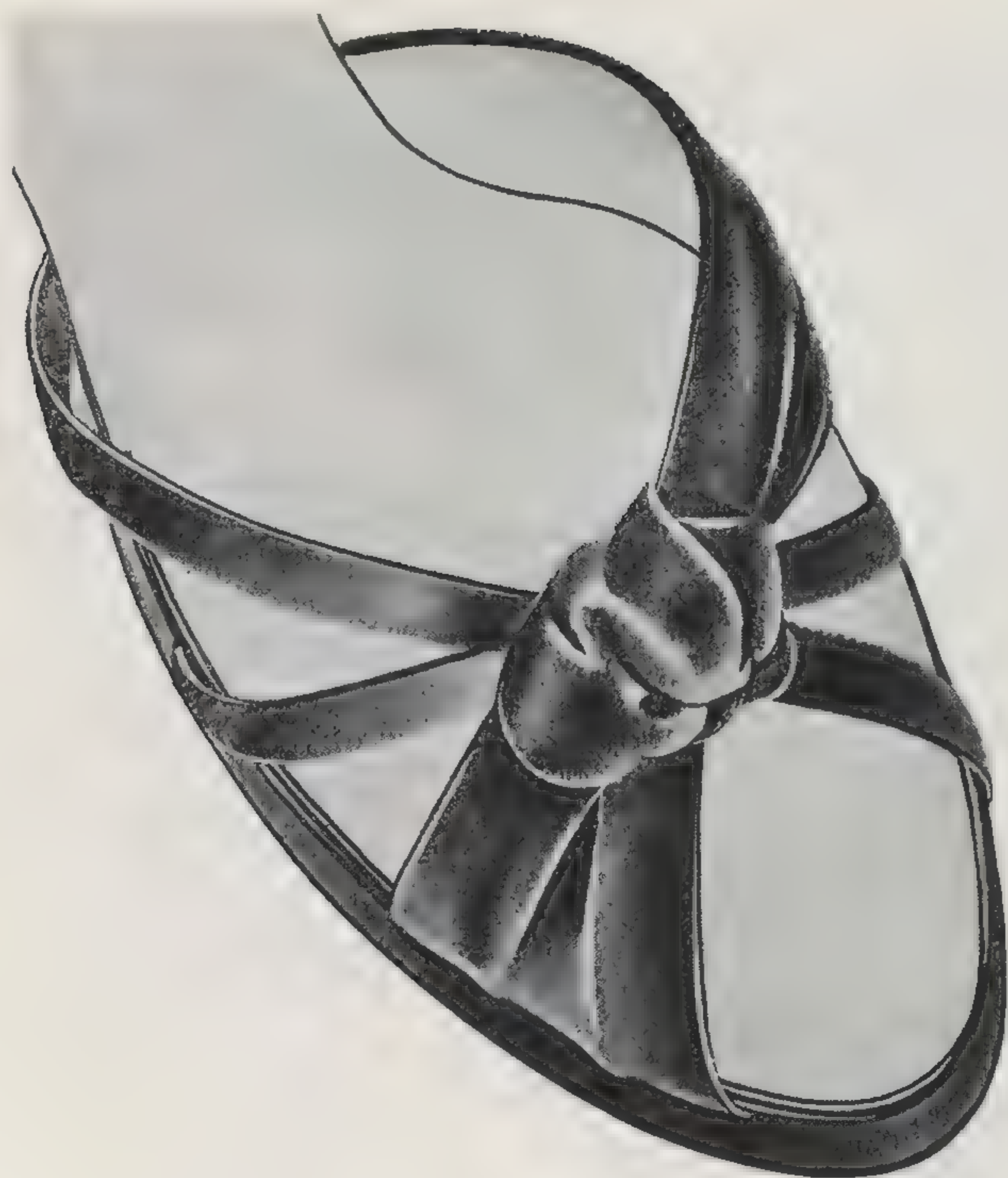
This gently
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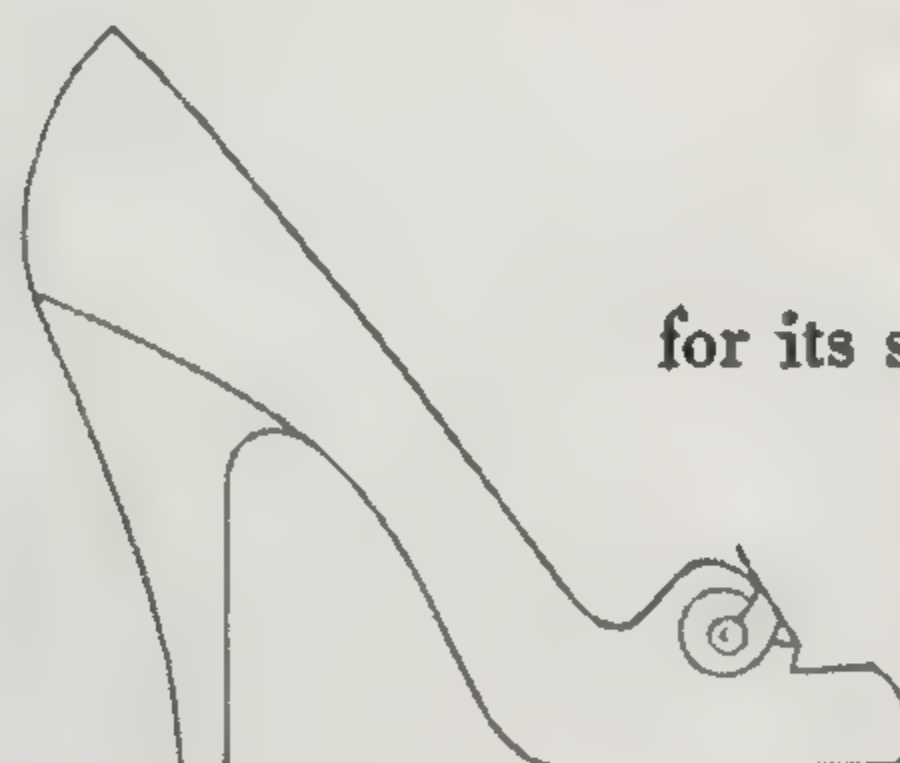
Again the accent is on your foot
pencil-slim shorter skirts focus the attention
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an intriguing counterplay, **Pandora** executed their
outstanding designs in a leather of unique satiny
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HEYL KID



for its suppleness, its fine natural texture—
for the soft glow of its colors, whose
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coats
that
speak
Your
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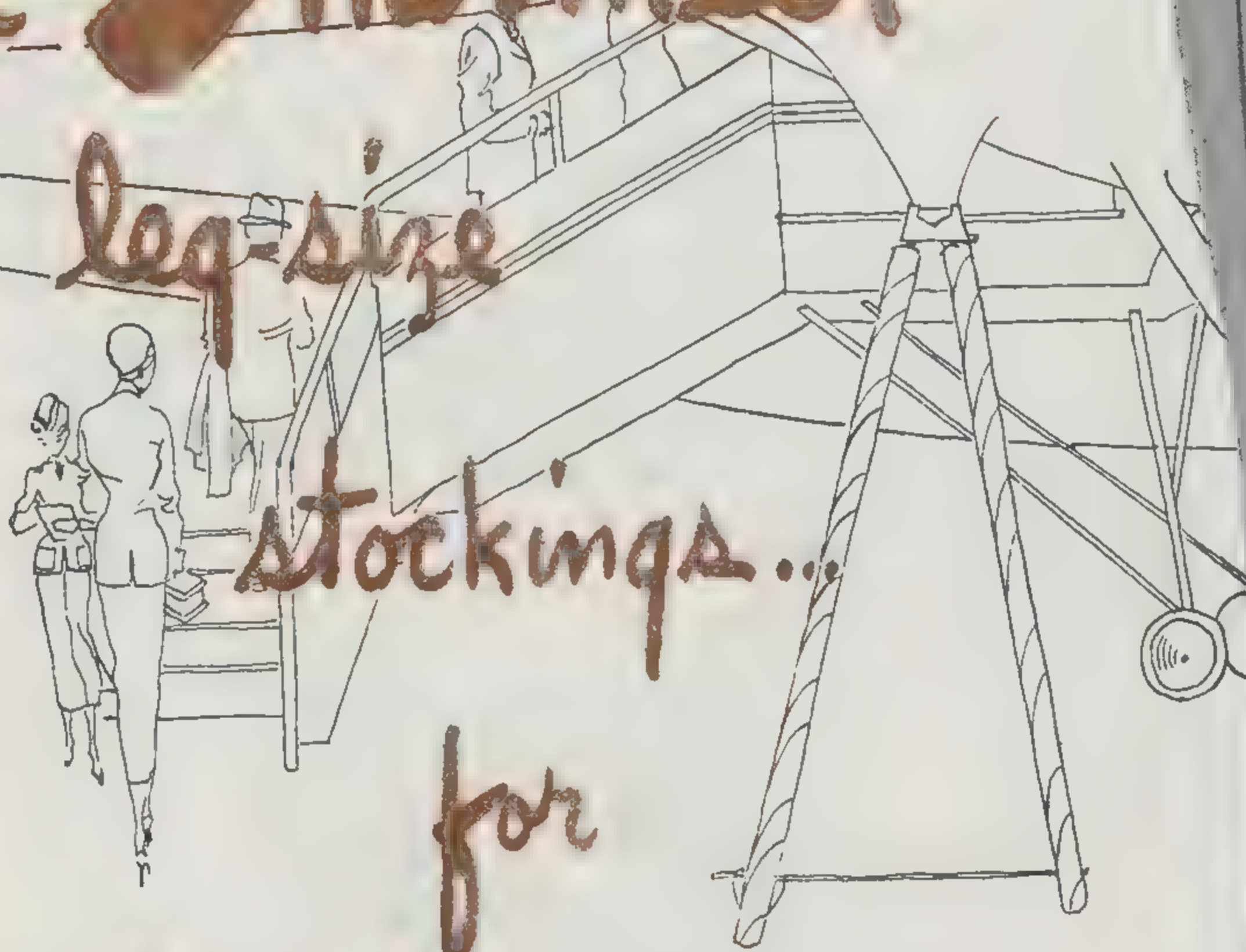
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for

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Hats by Robert Dudley



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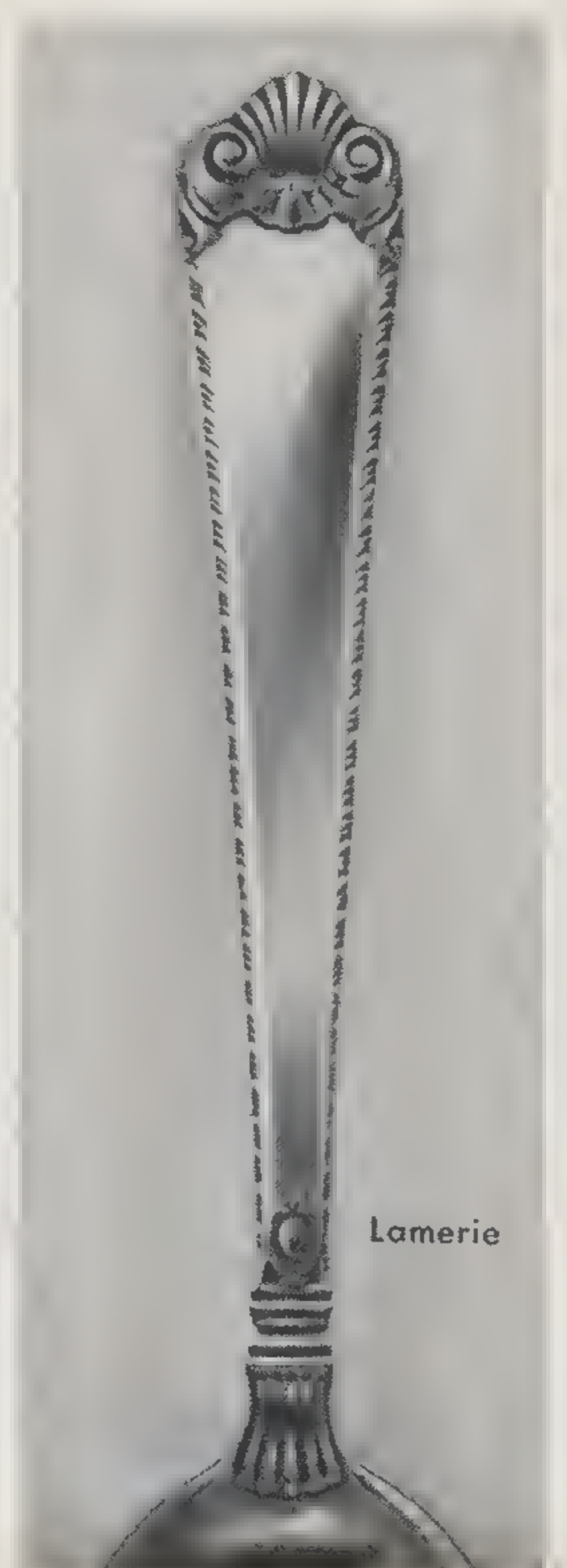
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Egyptian Lotiform Goblet, Courtesy The
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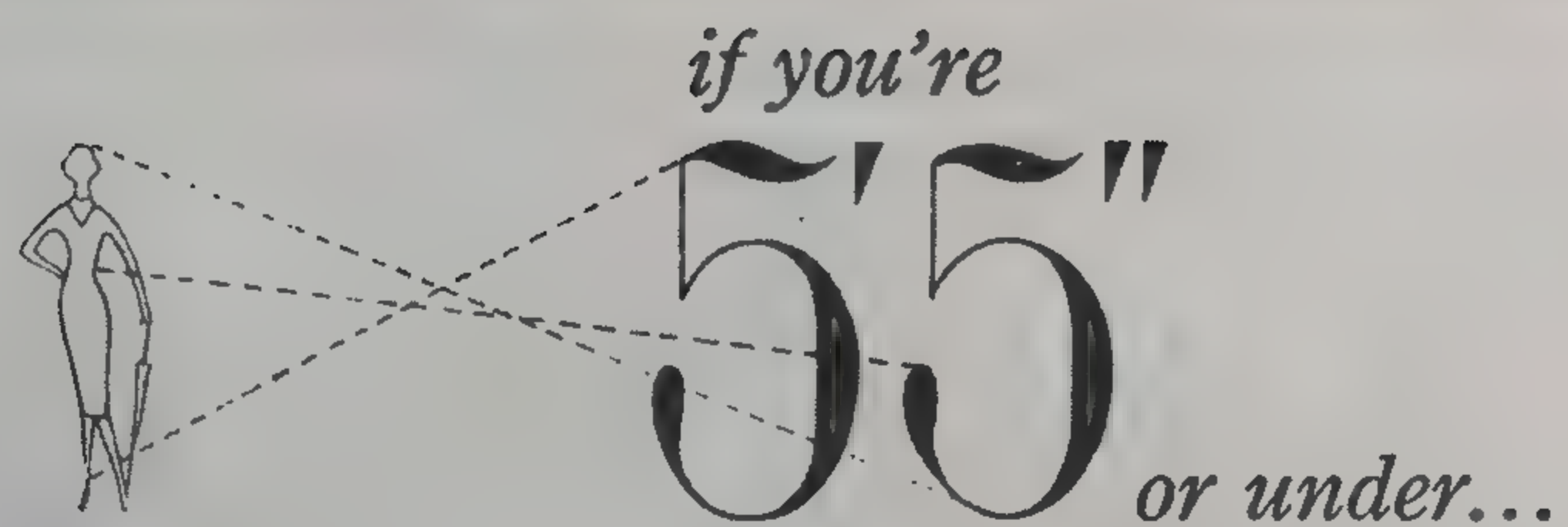
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DISCOVERIES IN BEAUTY



Above: Lighter skin—darker lips is the trend in make-up. To that end: Beauty Counselors Red Wine lipstick, Liquid Beauty foundation.



Left: Choose your freshener—Revlon offers cream or liquid Aqua-marine Deodorant, both pleasantly scented, effective. Bonwit Teller.



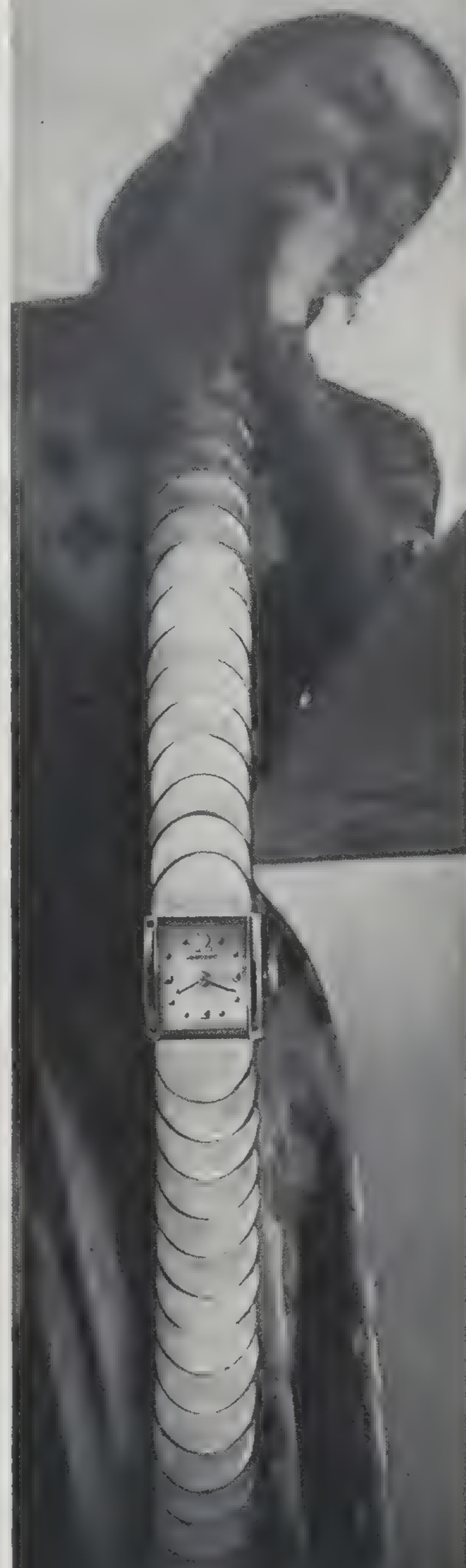
Below: There is a pleasant optical illusion here because this little cluster of fruit is really soap—individual cakes. John Wanamaker.

Below: To travel—Jacqueline Cochran's Skin Lotion; Lotion Quick Cleanser; Flowing Velvet; Lotion Deodorant, Face Powder. Lord & Taylor.

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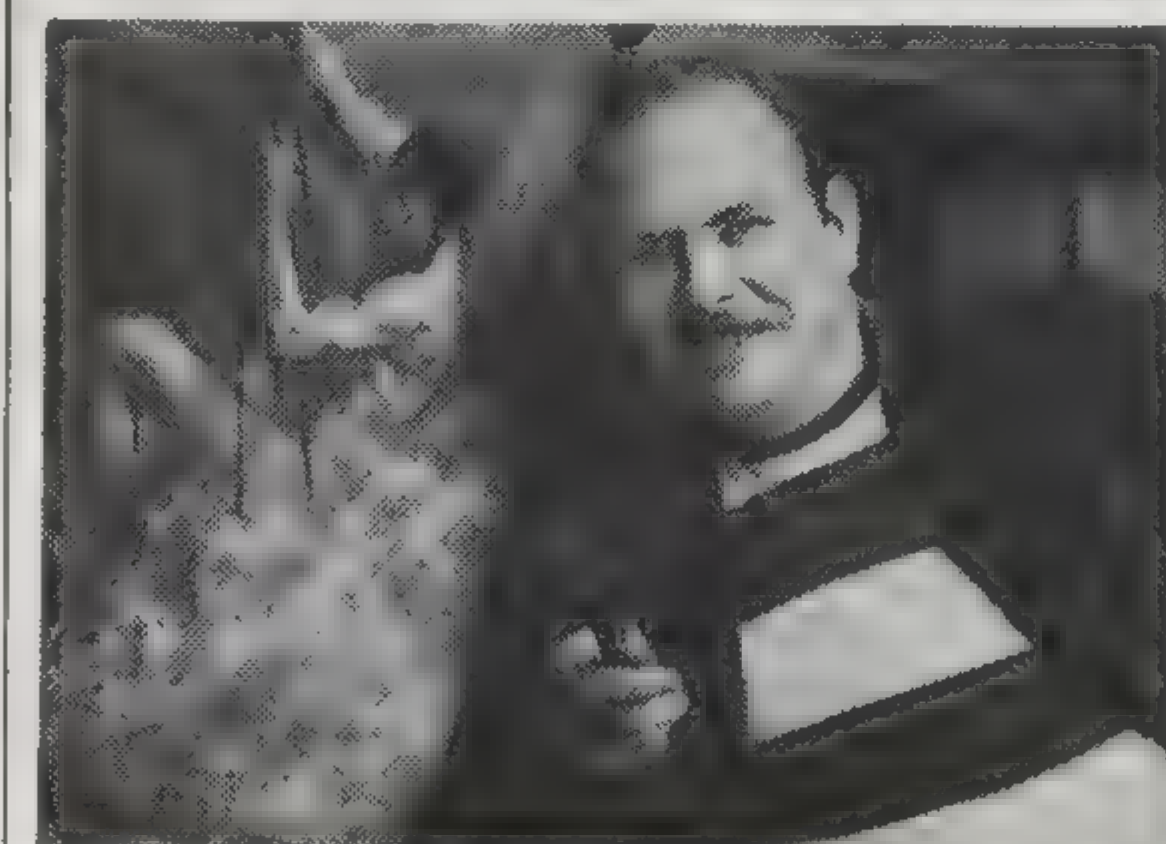
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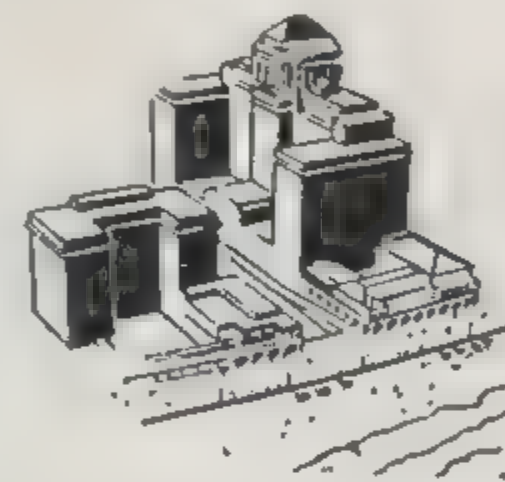
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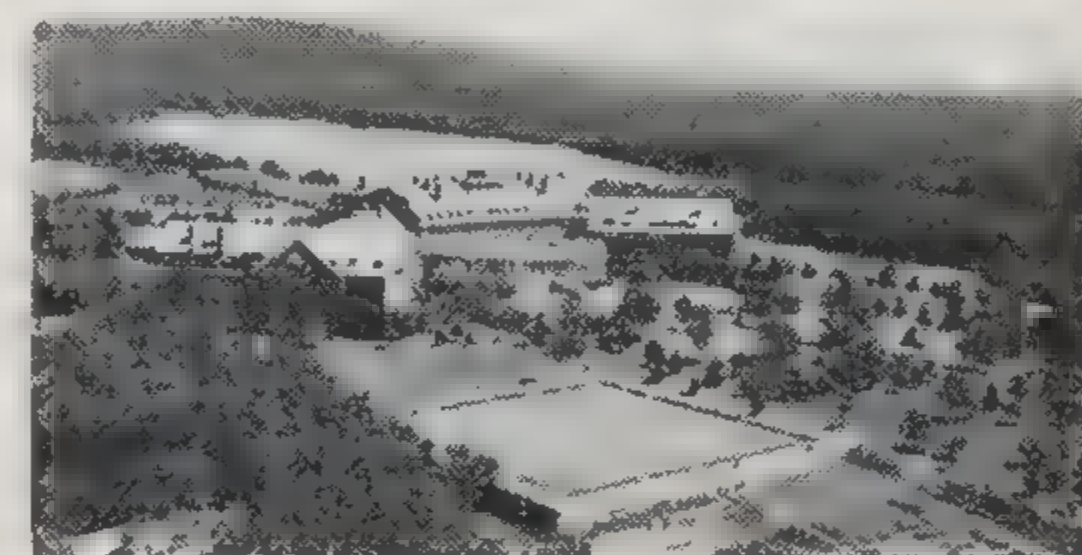
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Golf on a thrilling 18-hole course. "High in the Poconos". Excellent riding over 5500 acre estate. Tennis, bicycling, lawn bowling in beautiful autumn setting. Scenic environment invites relaxation. Indoor games, dancing, movies. Long celebrated for superb cuisine. Only three hours from N.Y. or Phila. Write Skytop Club, Box 21, Skytop, Pa.

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Virgin Islands, U.S.A.

ST. JOHN

CANEEL BAY PLANTATION. Top-drawer cottage colony on unspoiled tropic isle. Maid-cooks. 10 beaches. Yacht basin. Folder. Lind Weber, Box B.

QUICK HISTORY OF MATERNITY FASHIONS



31 B.C.: THE STOLA



15TH CENTURY HABIT



1703: THE PEIGNOIR



1805: EMPIRE LINE

1950: THE SLIM SKIRT
WITH BOX JACKET,
STRATEGIC DETAILS

Here we have a quick history of a fascinating subject: maternity fashion designing through the centuries. These doll-size mannequins tell the story, this week, in the windows of Lord & Taylor; will then go on tour across the country. From the Roman stola (a maternity costume decreed by law) through the Empire silhouette (begun as a maternity costume for the Empress Josephine) to the Chinese unwaisted sheath, to today's box jacket—the clothes that *also* accommodate pregnancy have *often* been the great fashions of their time, the fashions that stamp the era. (Seems that the Victorian was the only era with no provision for a pregnant woman to appear in public.) This museum-in-miniature is sponsored by Page Boy, designers of the suit shown at left (suit, \$50, at Lord & Taylor).



FOR SPORT—FOR HEALTH THE PYRENEES OF FRANCE

Ranging magnificently from the Bay of Biscay to the blue Mediterranean, the Pyrenees form a backdrop for a lovely vacation land. Perfect snowfields—Superbagnères, Font-Romeu—make this the skier's paradise. Spas, whose therapeutic value the Romans knew, nestle in warm valleys. This is a land of hospitality, of warmth and sunshine. Where life is economical.

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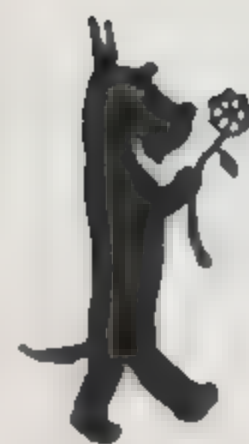
If a cigarette burns your dress, or a moth ruins your cashmere sweater or camel's hair coat? Don't discard them! Our restorative process makes woolens, knitwear, wool jerseys, sweaters and silks useful again. It's inexpensive — Mail the garment to us and we'll return it as good as new.

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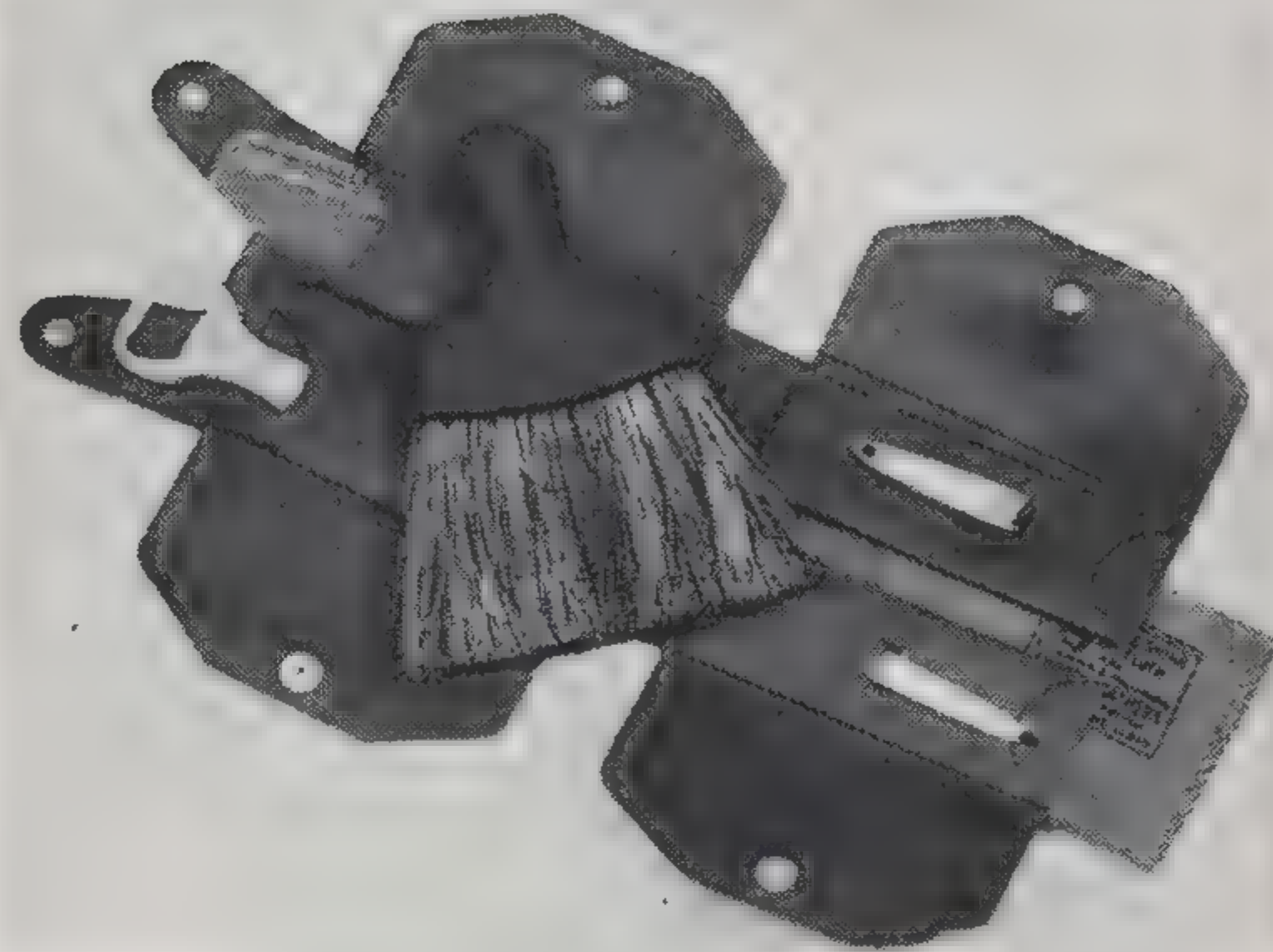
Or maybe you...

have a suit that's shiny from wear. Let us rejuvenate it by removing the worn shine and restoring its color and lustre. Whether a gabardine, twill, or serge, we can give it years of added life. Ship it to Dept. V.

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KIT FOR THE CAR or over-night case, with clothes brush, bottle opener, nail clipper and file, comb, shoe-cloths. \$2.95 ppd.; Bren-Linda, Dept. V, 545 5th Ave.

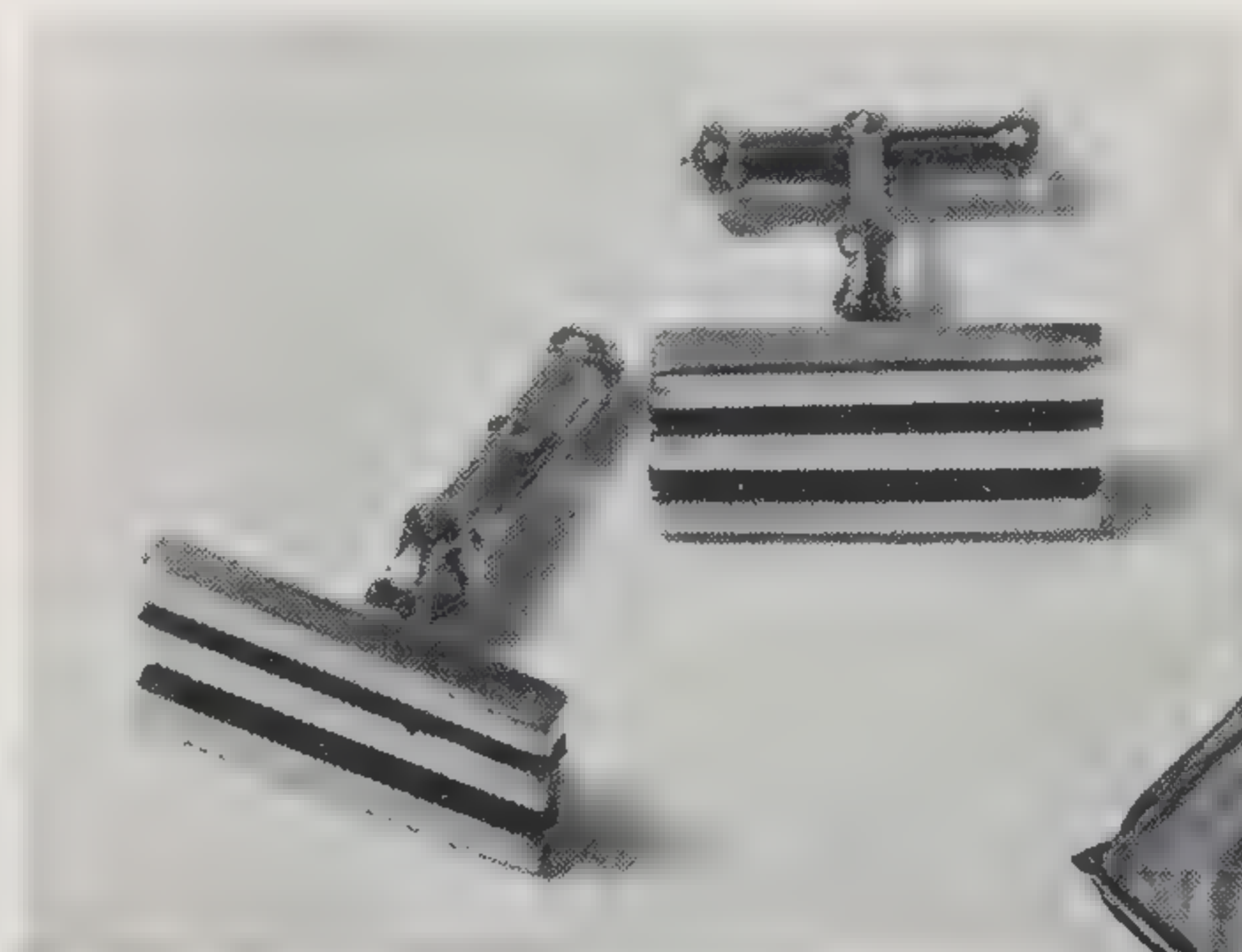


ASCOTS of tie-silk to wear with a sport coat, or smoking jacket. Blue and yellow diamond print, solid green, \$7.50; Paisley print, \$10. Calvin Curtis, 60 E. 55th St.

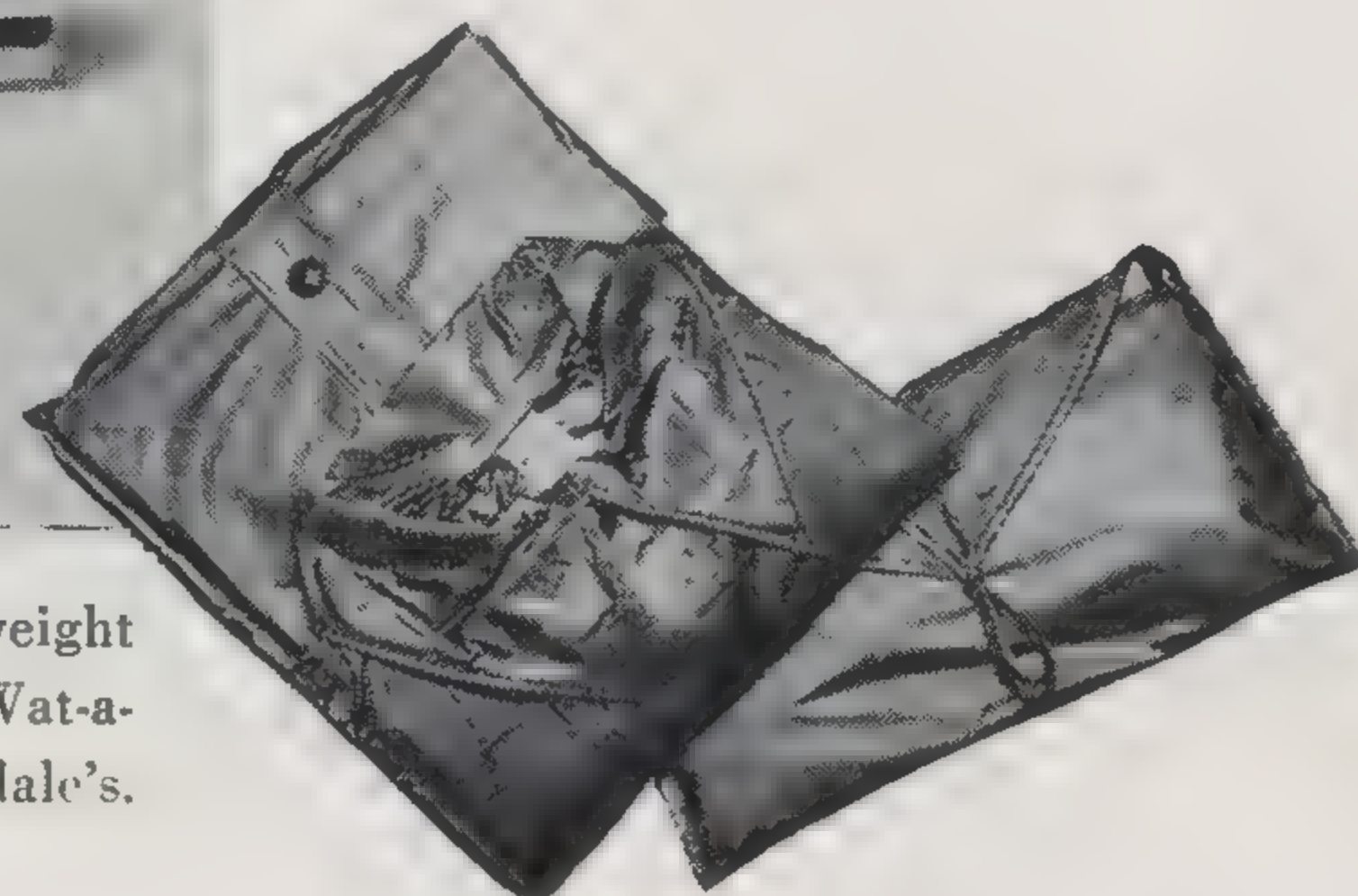
LOADED DICE. For his desk, or pocket, a cigarette lighter, copy of a French one, in brass, in the shape of a trio of dice. \$2.95 ppd.; Leopold Popowsky, 521 5th Ave.



CUFF-LINKS of sterling silver, grooved for a shaded effect, swivel with a twist of the wrist. \$7 tax inc.; Wayne Silversmiths, 546 S. Broadway, Yonkers, N. Y.



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follows the men



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TATTERSAL checked country shirt in a light, washable wool flannel. White, grey, or maize ground. Sizes: small to extra-large, \$10.50; Whitehouse & Hardy, 695 Fifth Ave., New York.



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A heart of precious stones...your most exciting jewel this season. Here are three from a brilliant collection.

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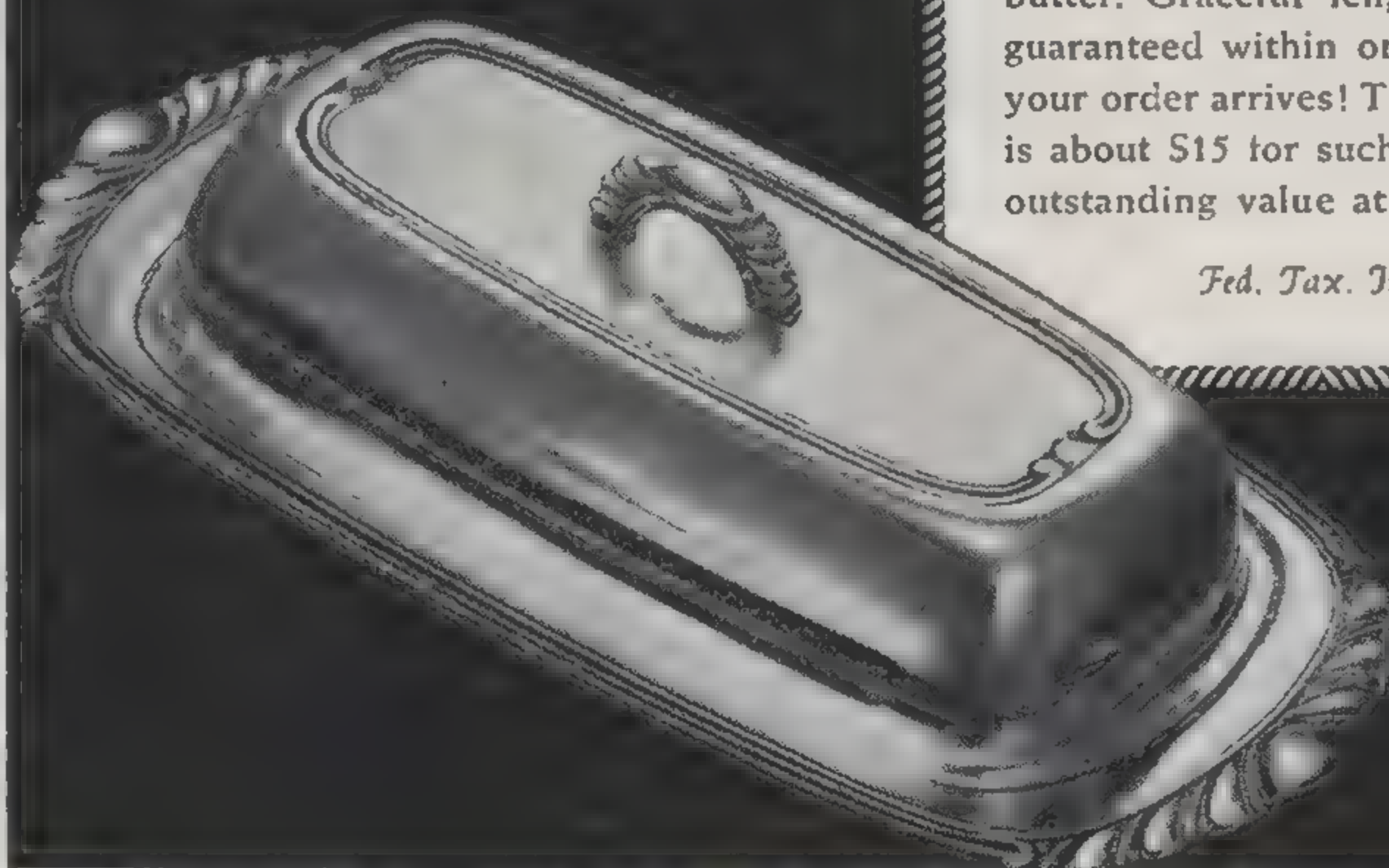
Distinctively styled—a dainty accessory in any handbag, day or evening. Tortoise-shell finished comb . . . 24 Kt. gold-plated folding case which opens into a long-handled comb. Comes in flannel bag, in attractive gift box. Send initials with check or money order. A wonderful Xmas gift!

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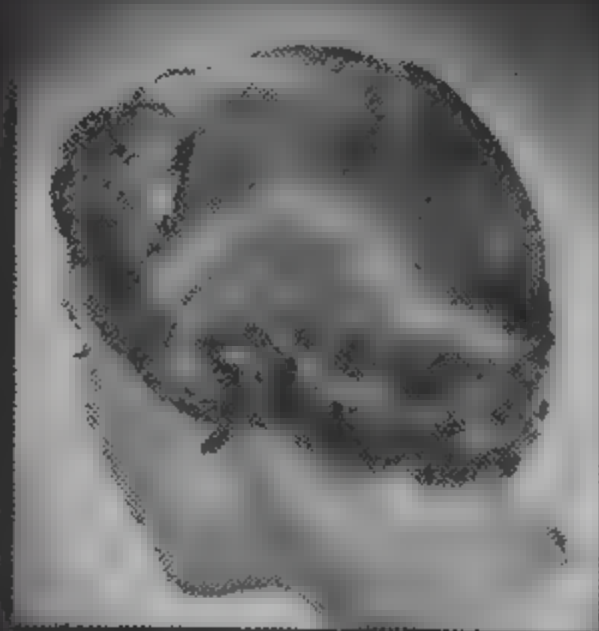
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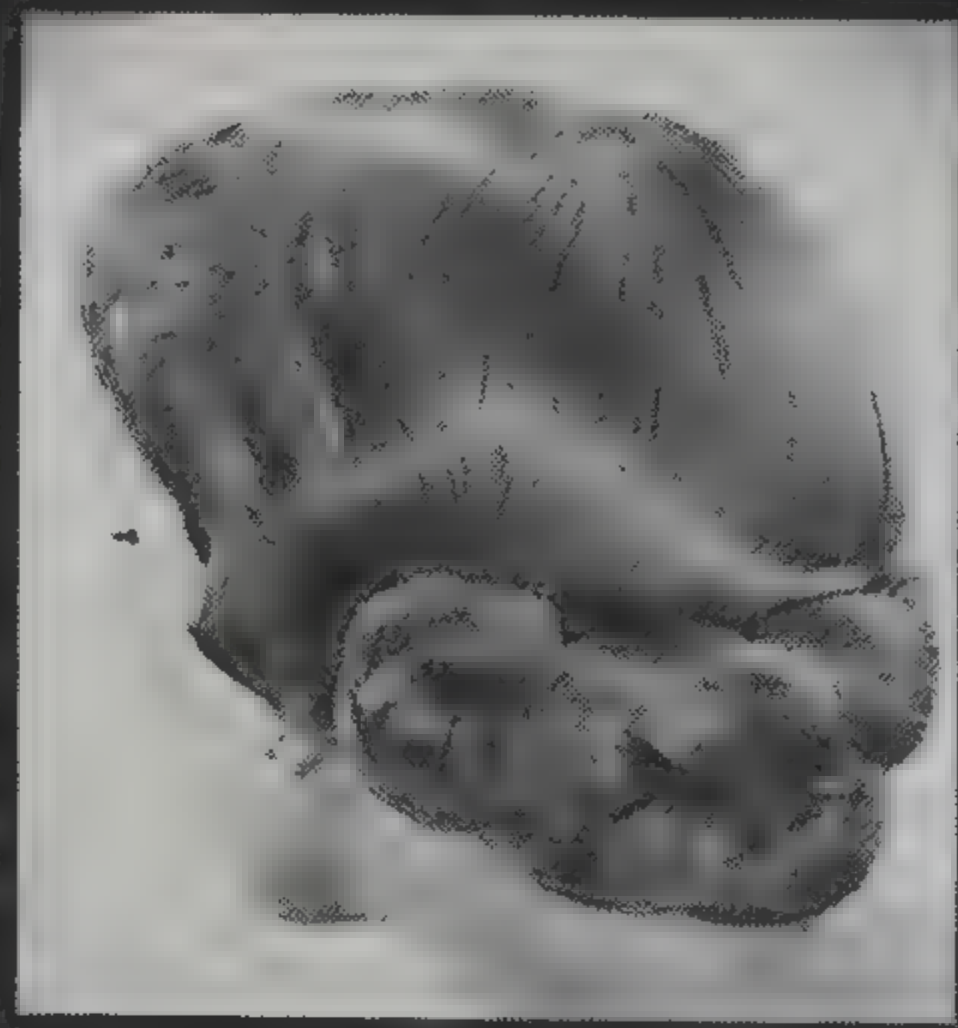
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In hair styles. A Joseph Fleischer hair piece, made of the finest European hair, gives you this smart, up-to-the-minute hair fashion easily, quickly, glamorously. Hair piece illustrated, \$35.00. Light blonde or grey, \$42.00. Others from \$12.50. No C. O. D.'s please. Write to Dept. V for free leaflet on "Dramatic Fashion," or "Problem" Hair Pieces.



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PLaza 7-3290



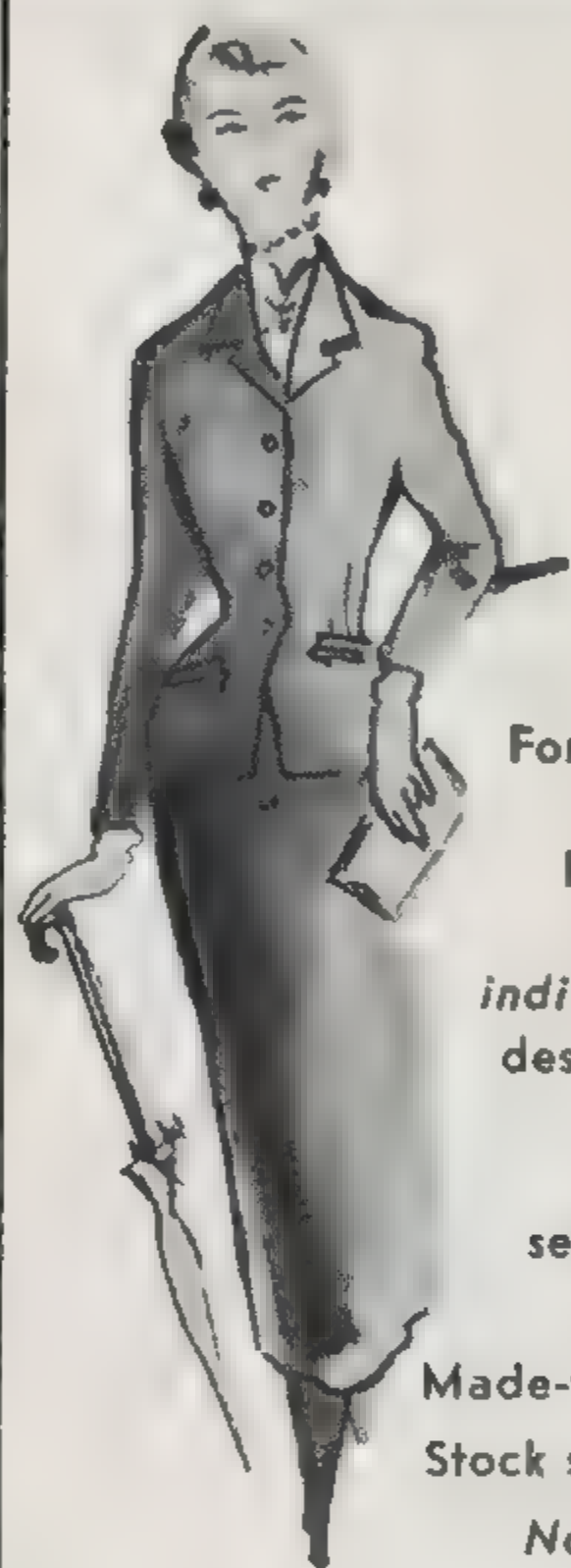
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English flannel in suits
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S H O P

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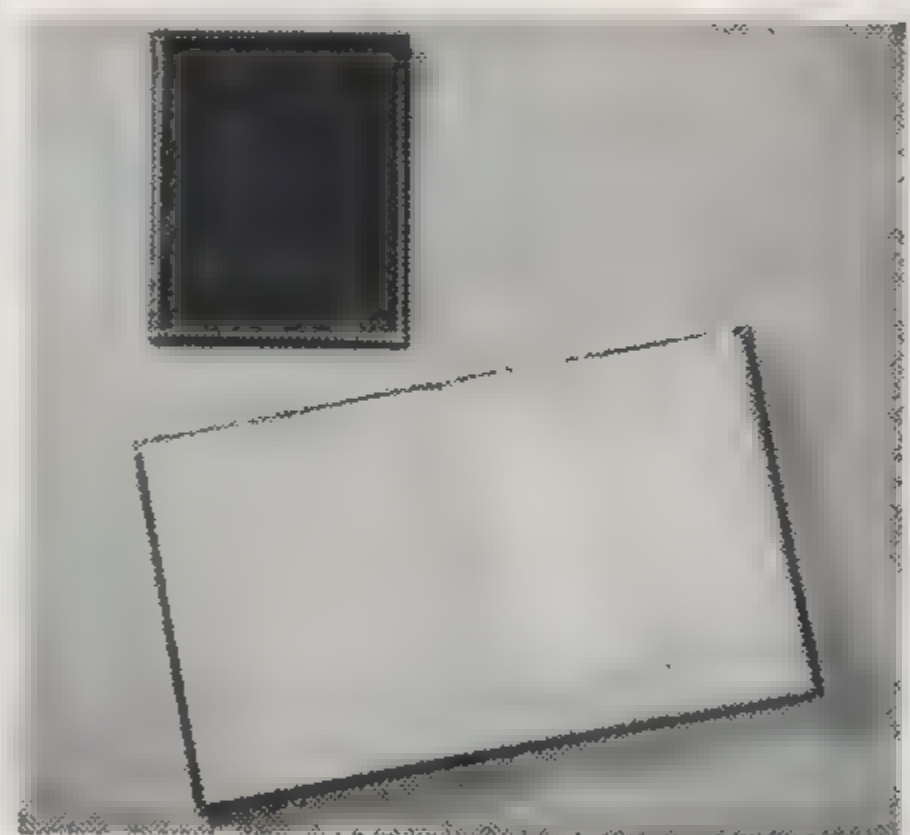
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Coffee table in two pieces: the top a gilt-rimmed black tole tray, 19" in diameter; the base, collapsible wrought-iron stand. \$8.85 postpaid; Mason & Sullivan, 45-55 158 Street, Flushing, Long Island, New York.



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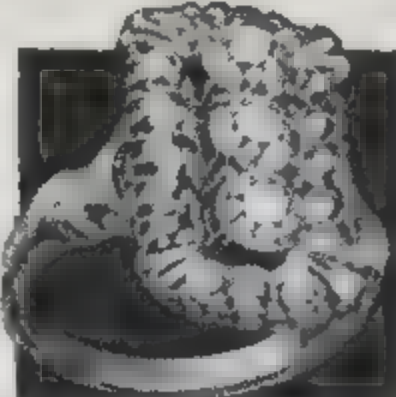
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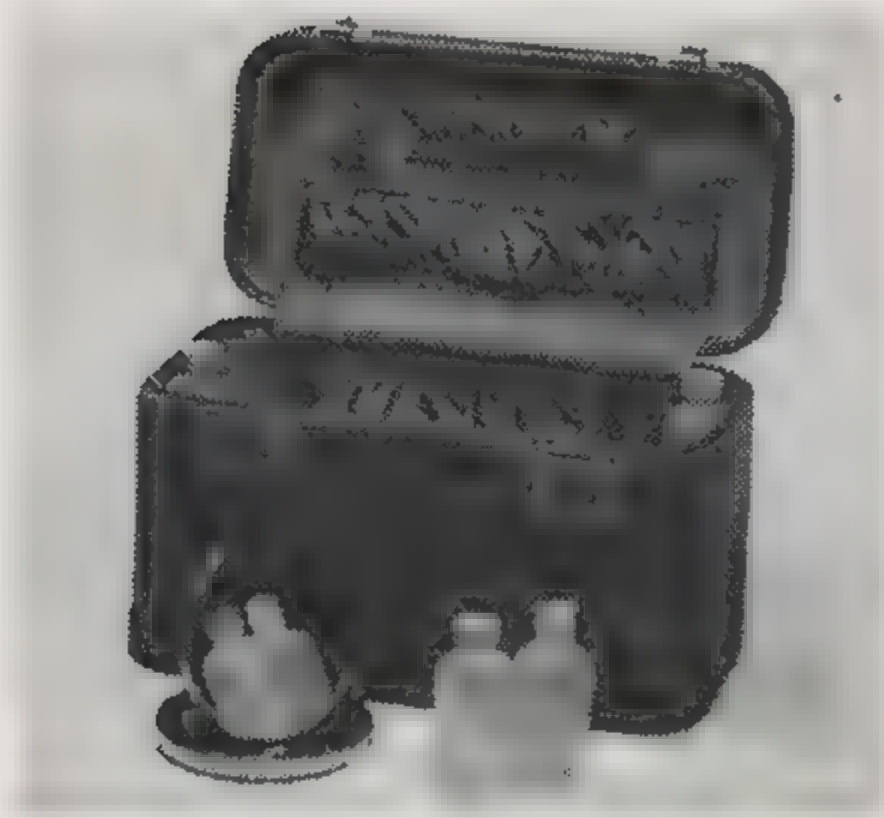
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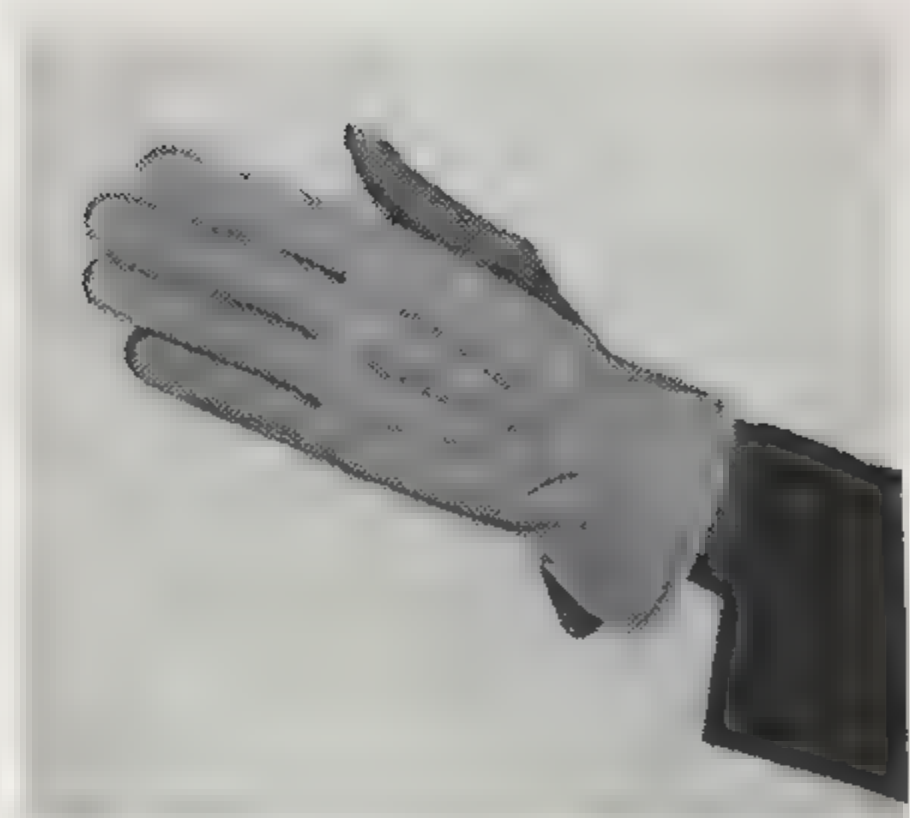
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... brings a smile.



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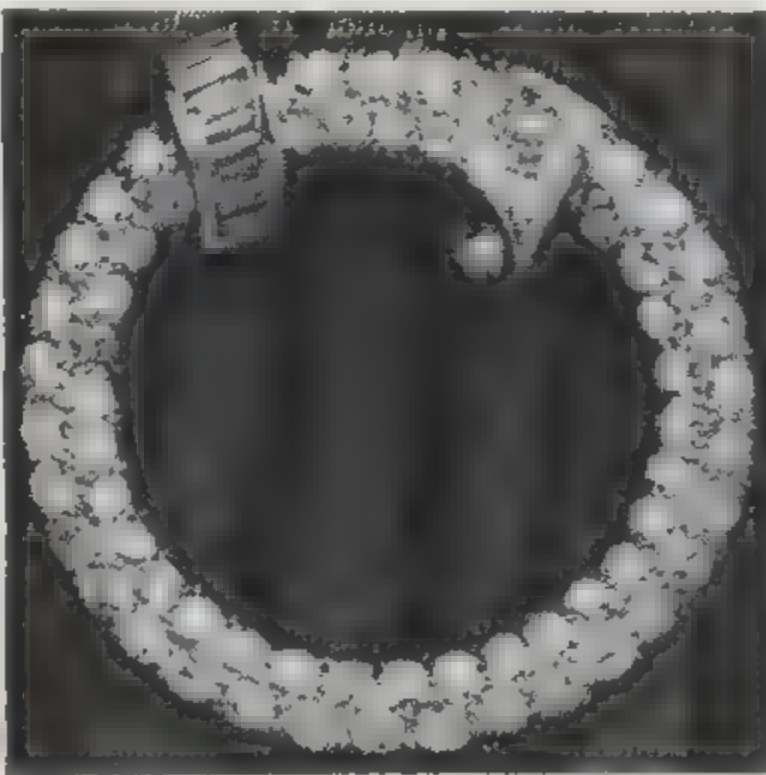


32 DIAMOND CIRCLE
\$650. Prices Incl. Fed. Tax.

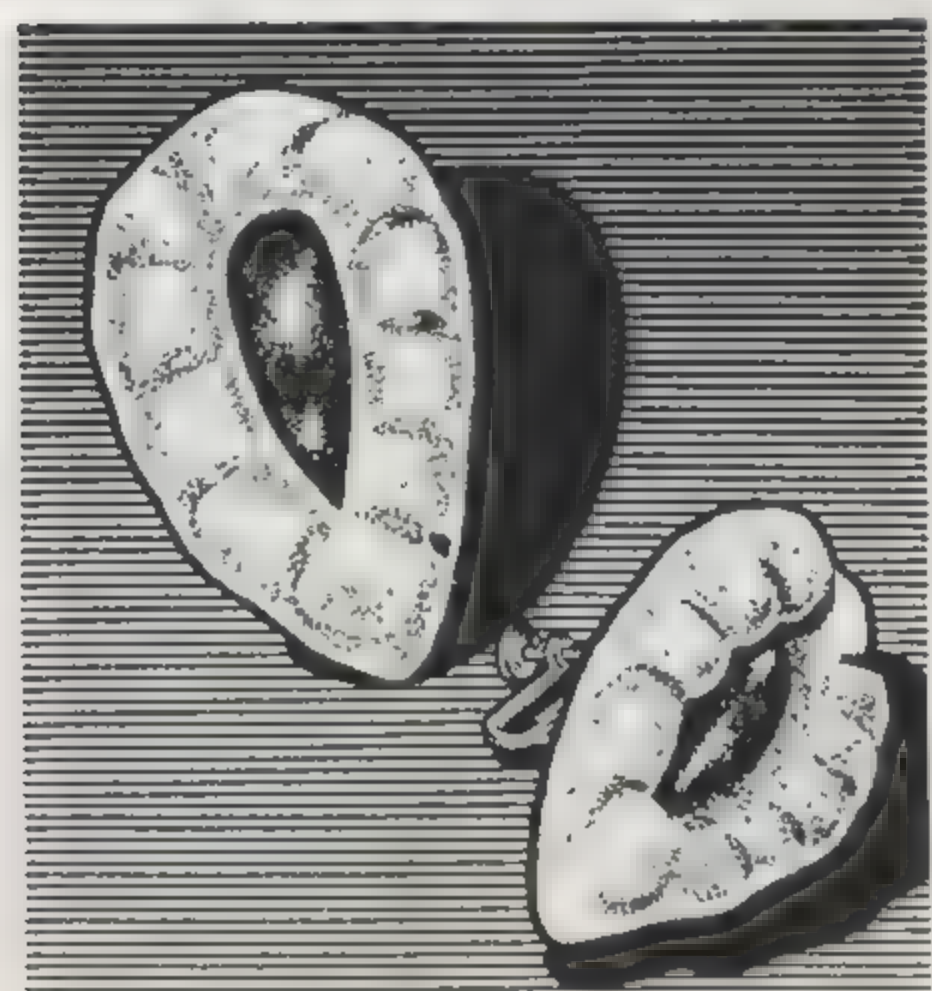
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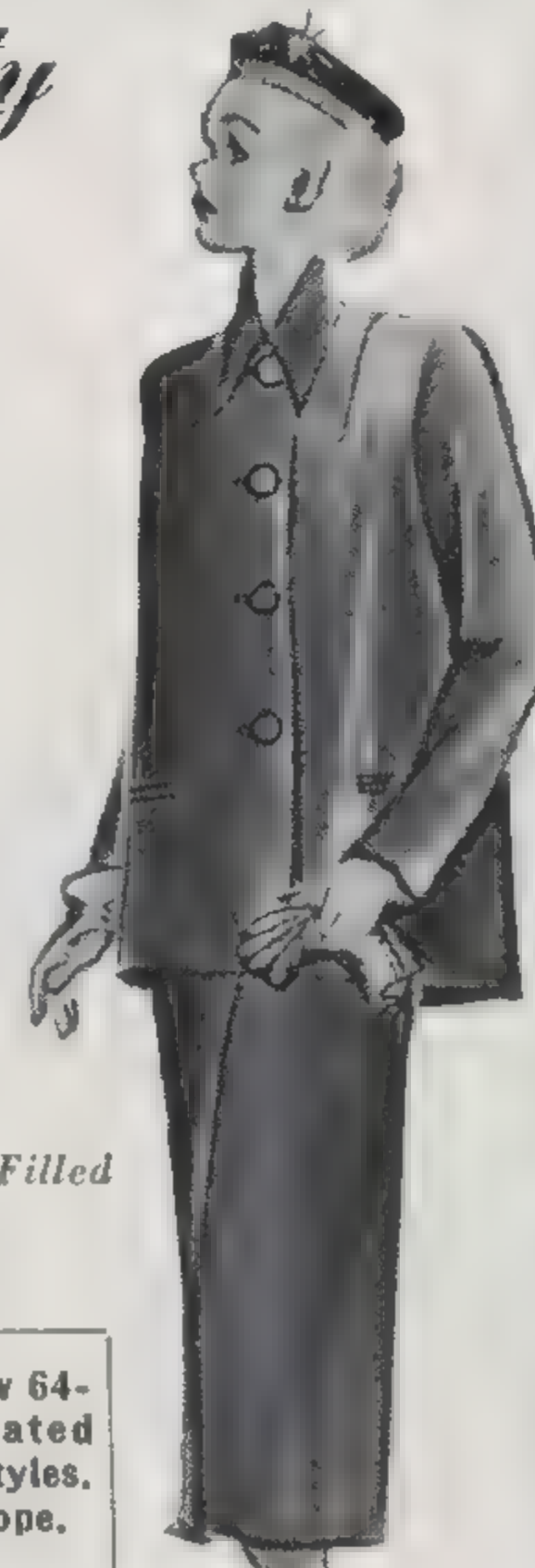
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NEEDLEPOINT UP your sofa with a pillow sewn with your crest—or any other design. This 18-inch canvas comes painted to order, with yarn and needles, costs \$20. Rhoda's Needlework Studio, 678 Lexington Ave., N. Y.

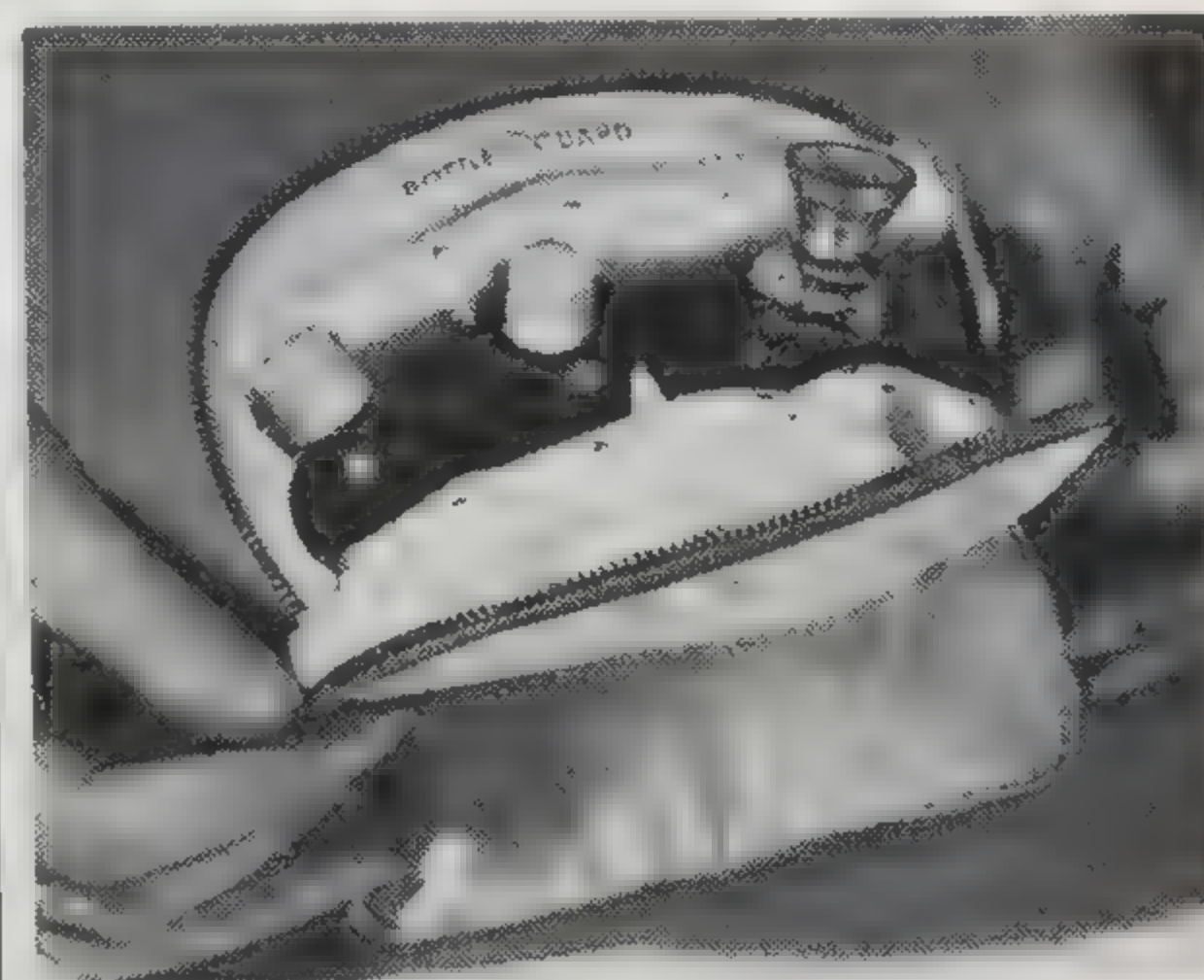


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The first step in makeup is to get rid of Frown Lines and Wrinkles. Place **HOLLYWOOD WINGS** over the offending lines when you retire—you will be pleased with the results. They are a dainty winged-shaped bit of flesh colored fabric treated to adhere over offending lines. Satisfaction guaranteed or money refunded.

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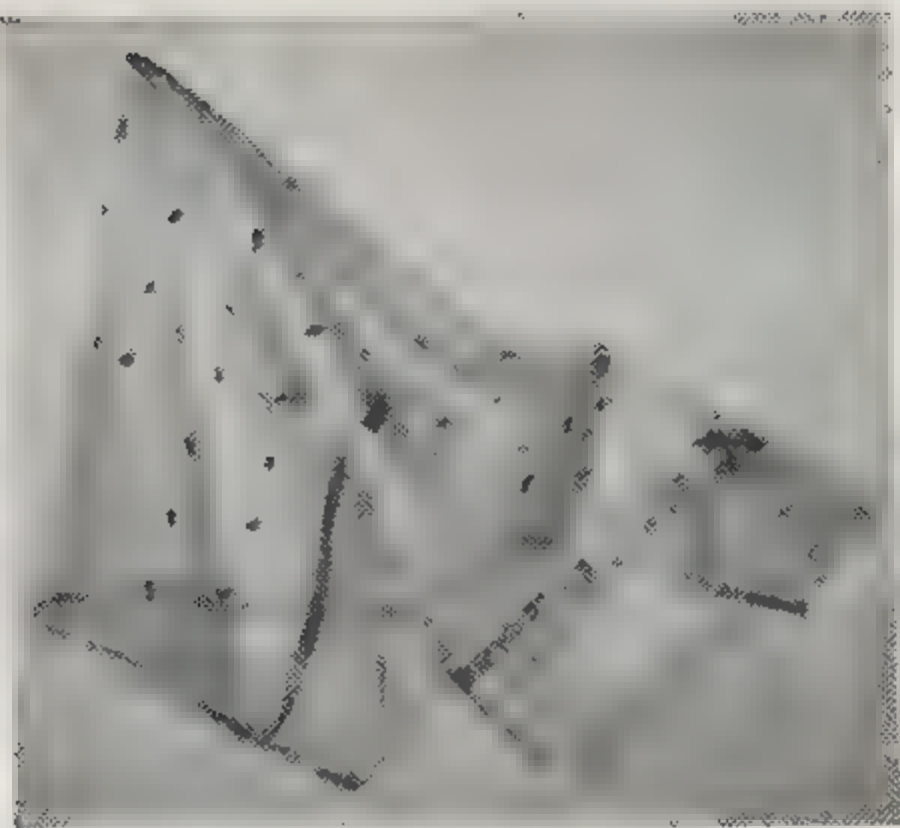


H O U N D

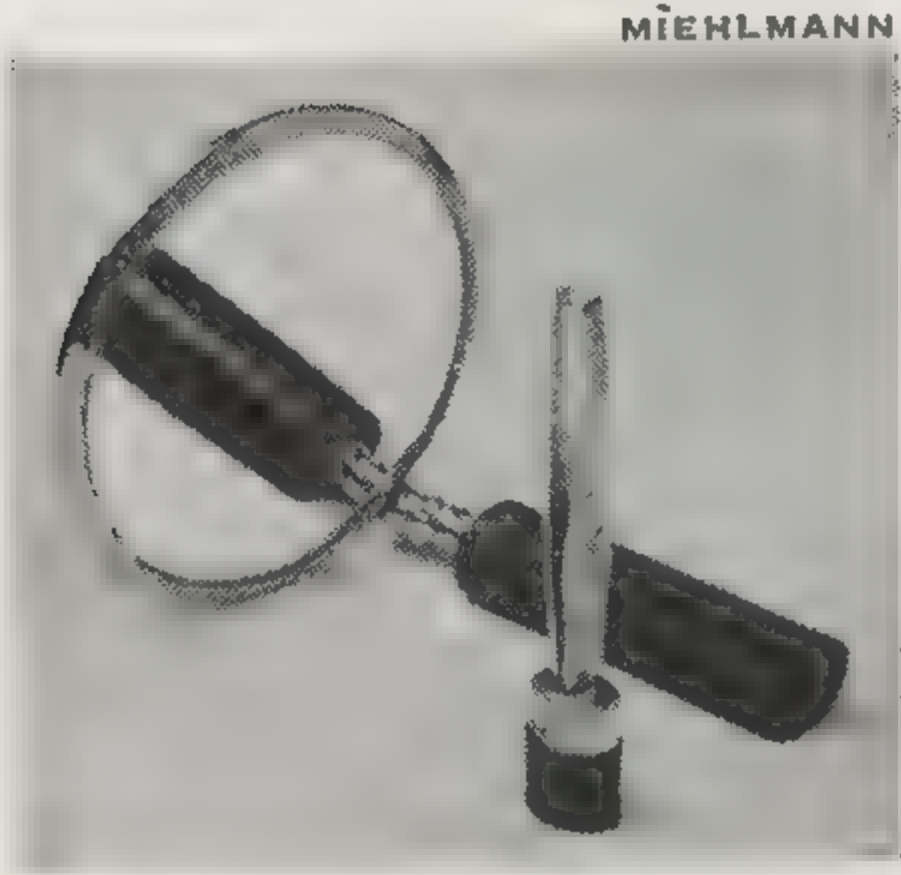
... brings a smile.



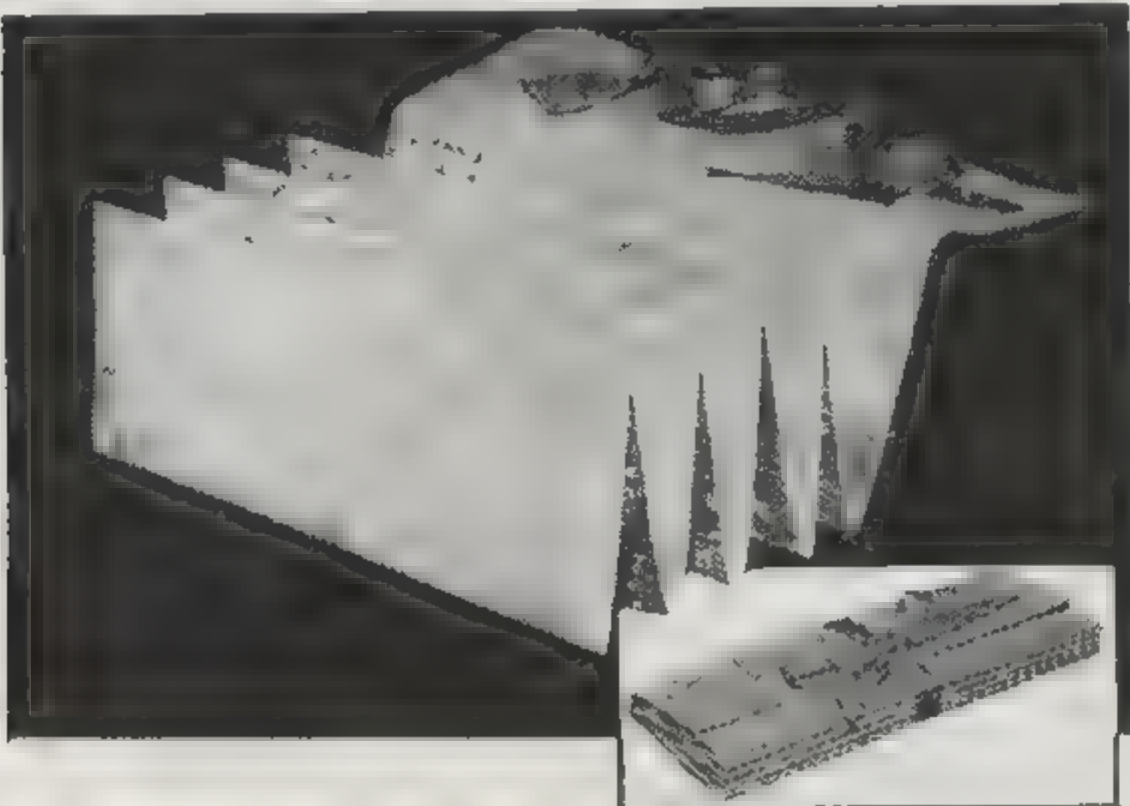
OLÉ, OLÉ. Blouse copied from a toreador's. Of white cotton broadcloth with a bib of waffle piqué, paved with cotton lace, eyelet ruffles. A well-turned complement to slacks or the new toreador trousers. Sizes 32 to 38, \$12.95 ppd.; Old Mexico Shop, Santa Fé, N. M.



INDIAN SARI in its smallest version, to wear, after five, as a scarf or a veil to keep your coiffure in place on the way to dinner. Of airy white silk organdie, with gilt embroidery. \$7.50 ppd., Mme. D'Aunou, 43 E. 57, N.Y.



COMMANDING VIEW. This little magnifying mirror has a pair of eyebrow tweezers neatly concealed in the handle. Folds up for easy packing. Black enamel with gilt trim, \$3 ppd., Bren-Linda, Dept. V, 545 Fifth Ave., N. Y.



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by ALBERT

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\$2 postpaid. No C.O.D.'s please.

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From

HAWAII

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You may specify skirt length.

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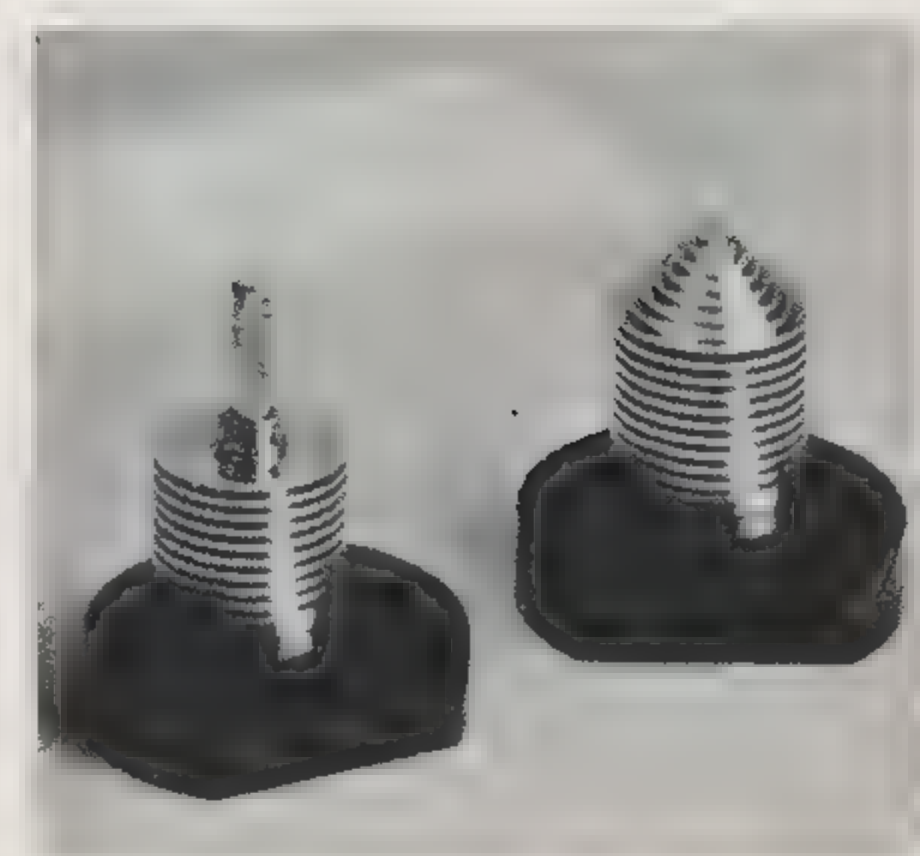


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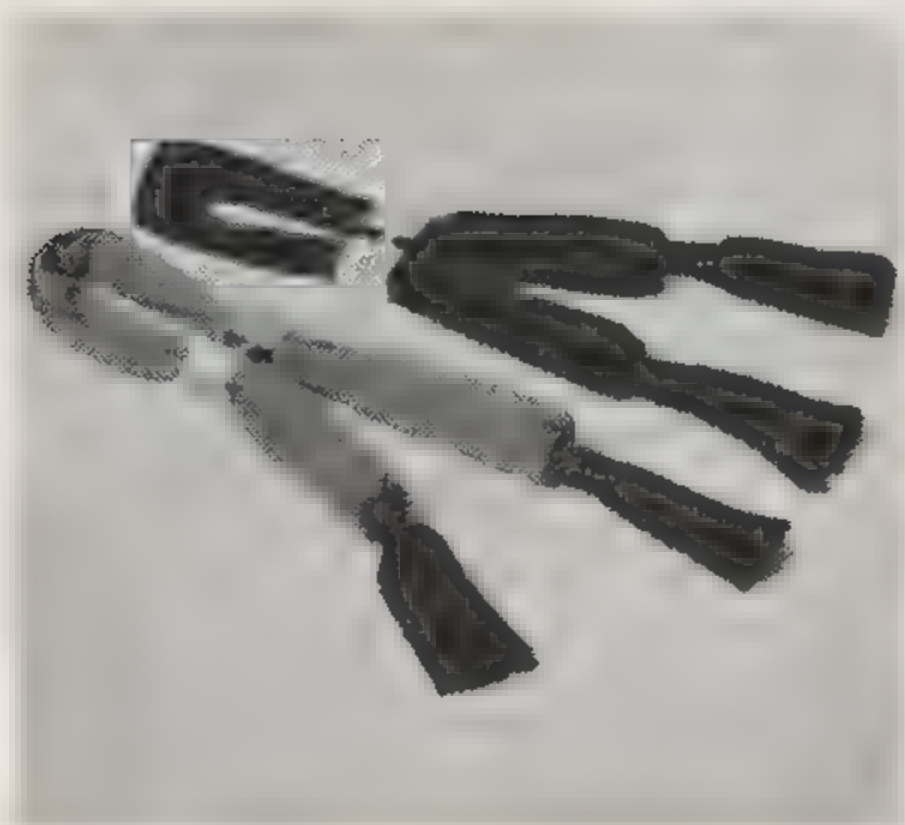
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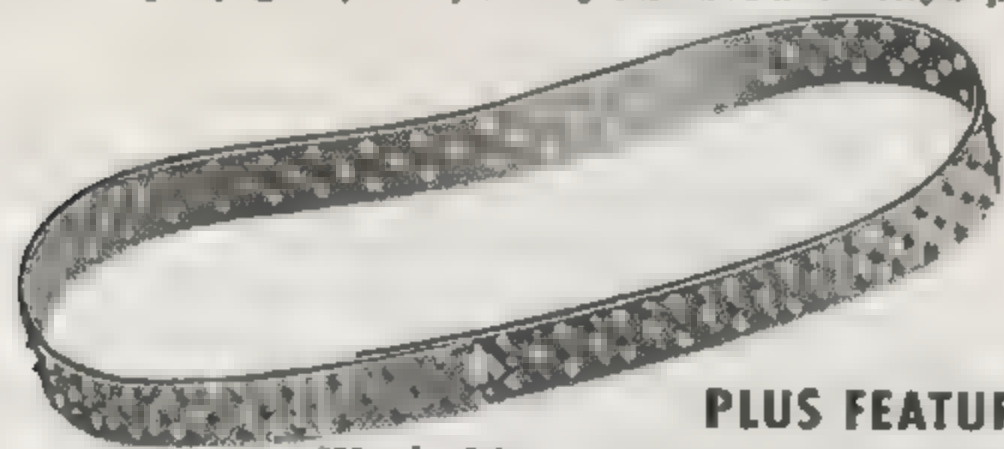


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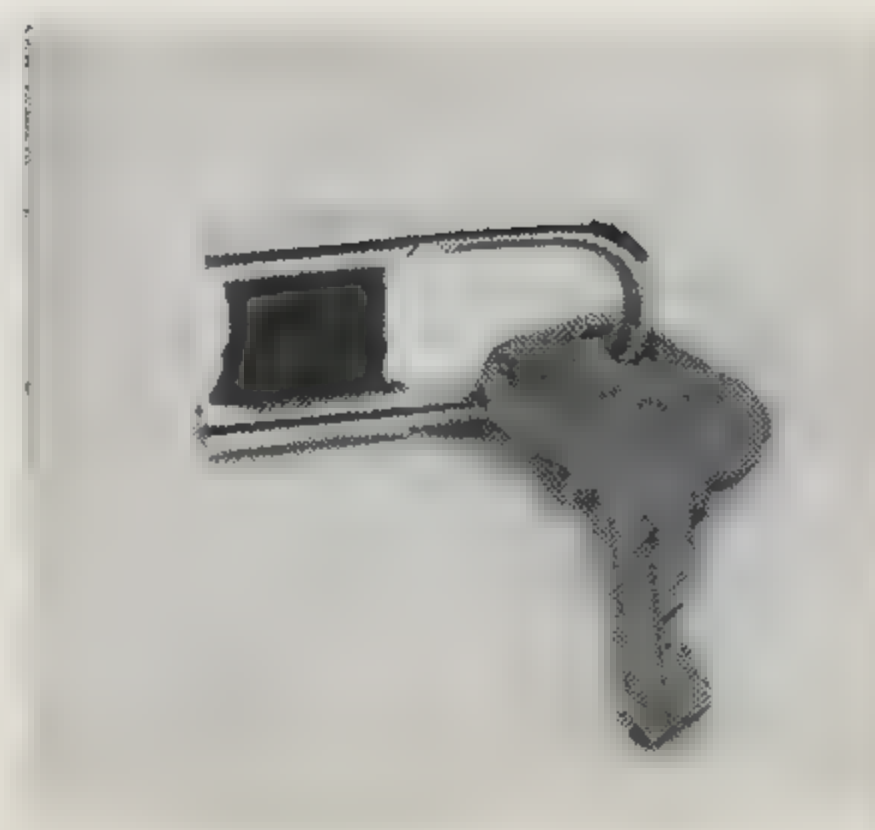
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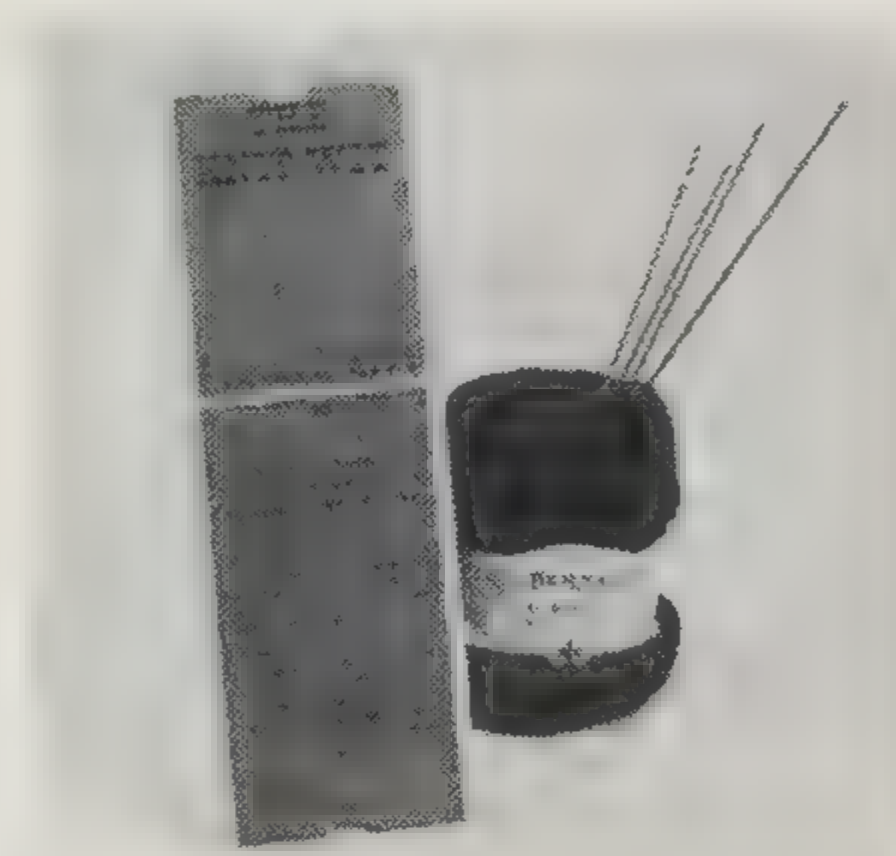


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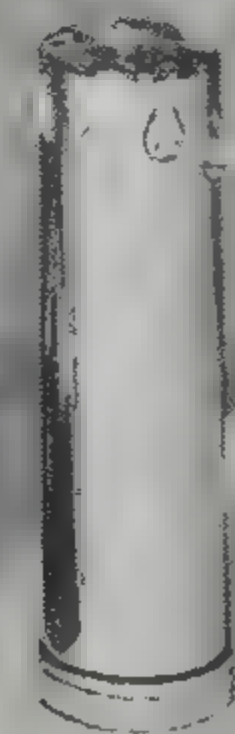
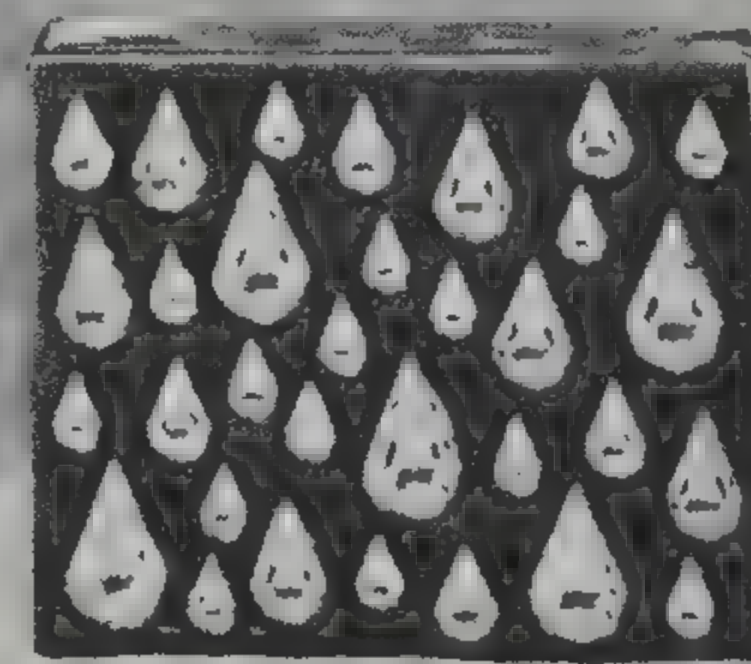
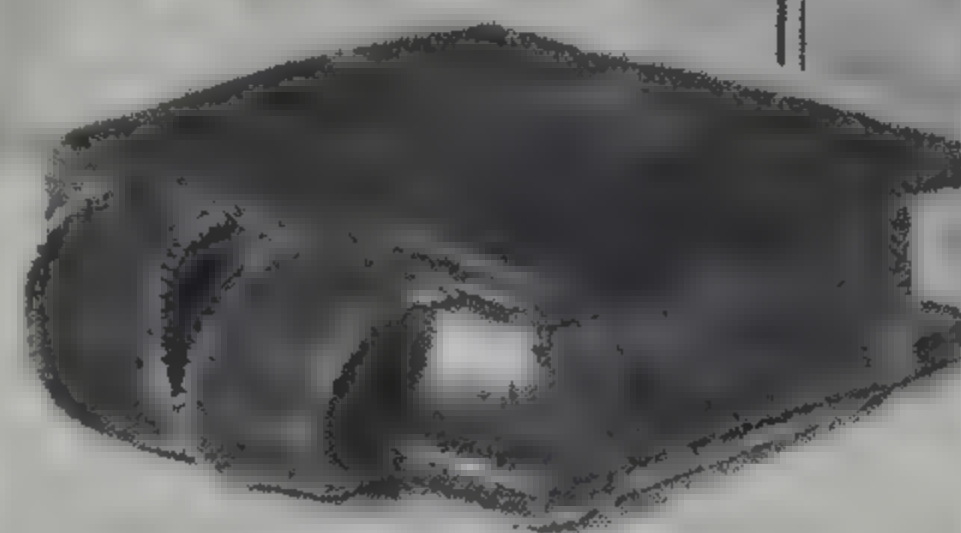


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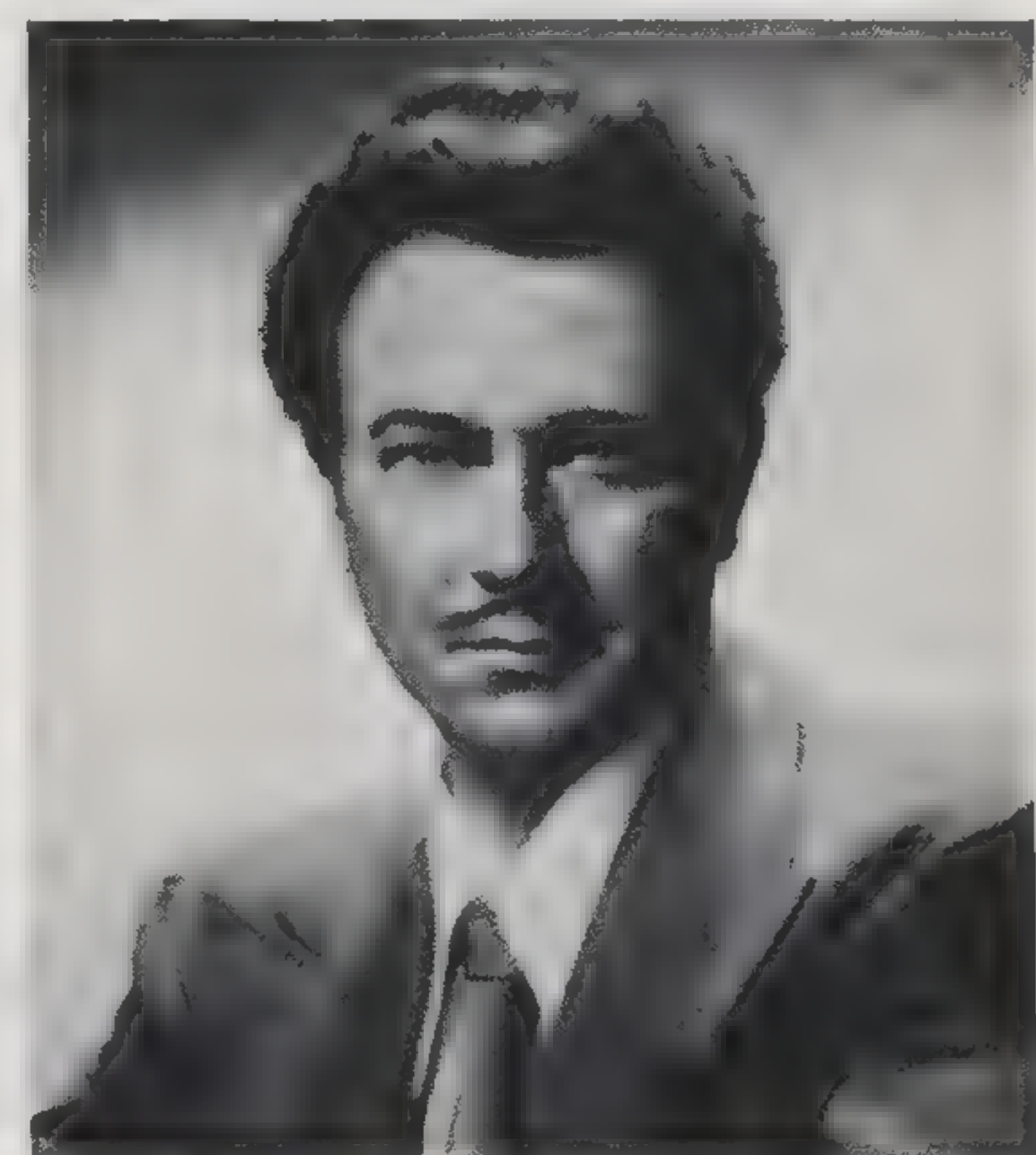
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Back-from-the-'twenties trend toward cake powder this fall. Case-in-point: Avon's Powder-Pak (7 shades).



One obvious advantage of cake powder is —no spilling. Here: Cloudsilk Compressed Powder by Chen Yu.

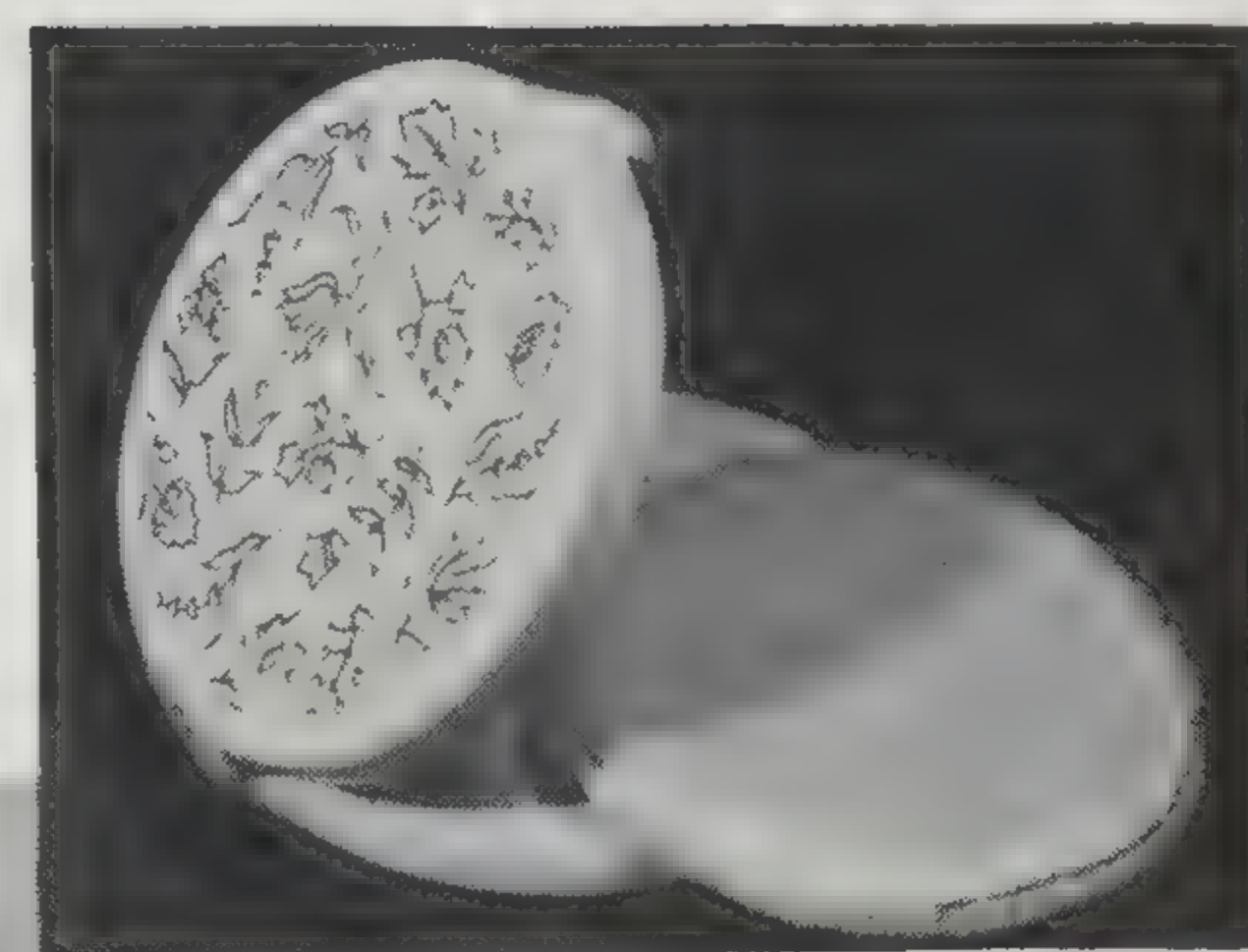


Lucien Lelong's new Pressed Face Powder, deliciously scented, has a mirror-lined cover, a golden case.

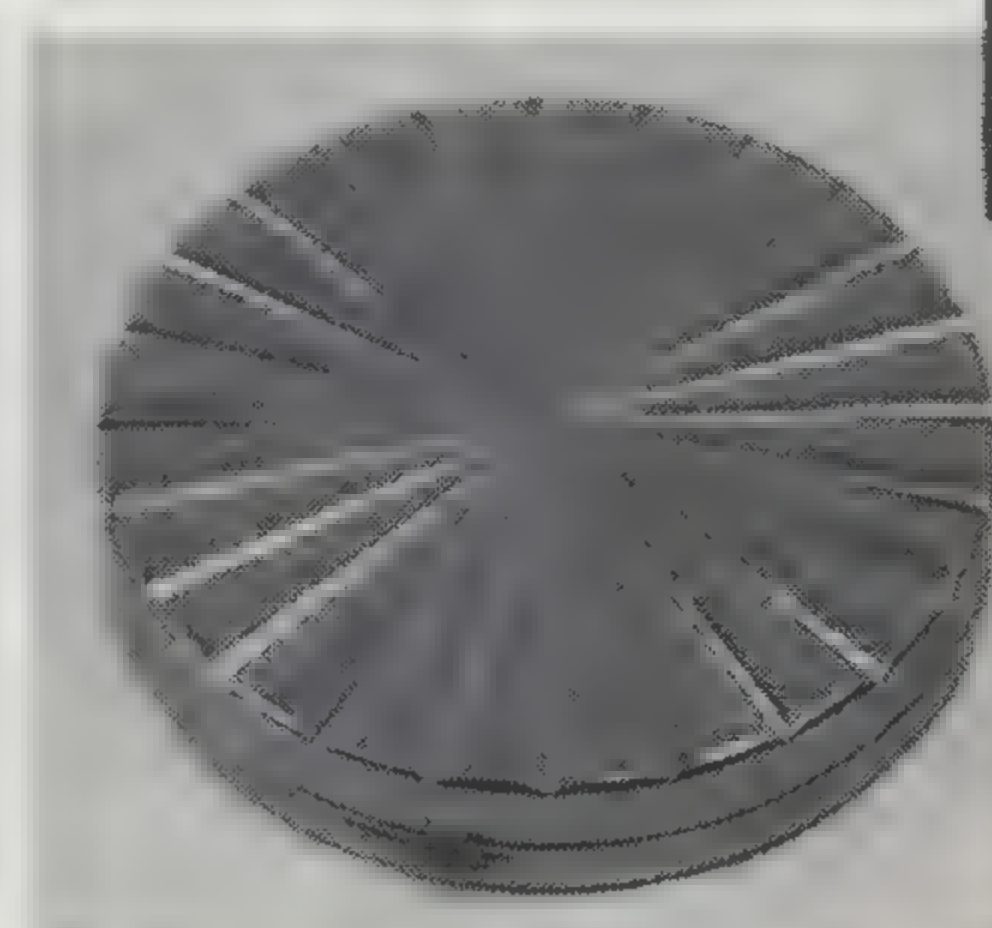


Coty's "Loosprest" powder. The classic L'Origan fragrance is apparent the minute you open the compact.

Pond's Angel Face, a harmonious blend of powder and foundation, has a new package, its own compact.



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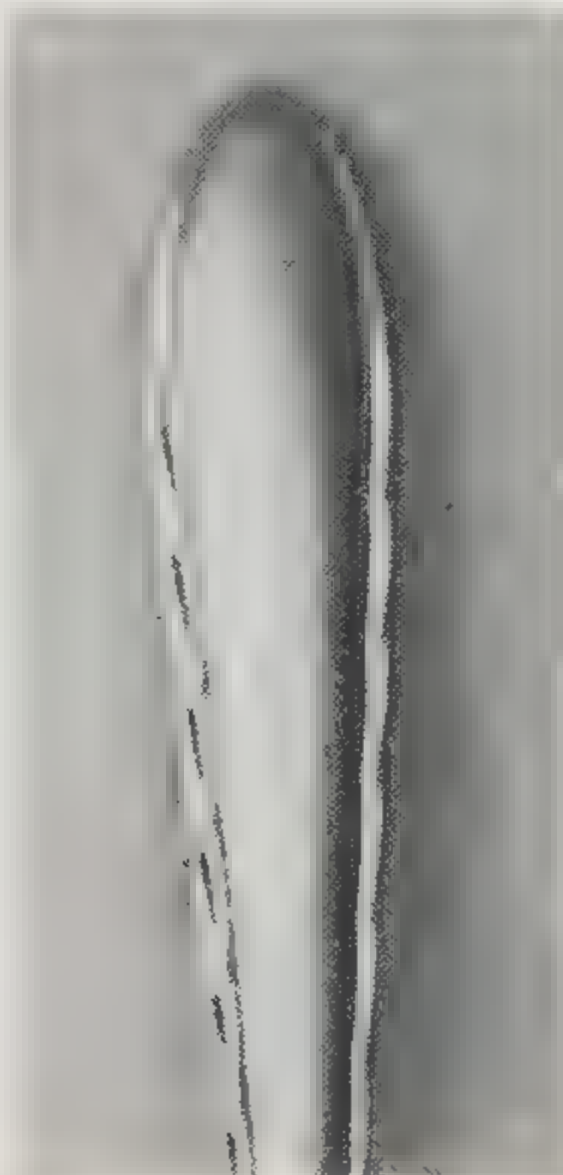
Here, a life-size photograph of one teaspoon and details of two others that appeared as part of table settings in *Vogue*, September 15, pages 184-185. All by Towle in sterling silver.

Right: A teaspoon in the contemporary "Craftsman" design. \$3.20 each. \$27 for a 6-piece luncheon place setting. Prices include the tax. From Macy's.

1. Detail of a handle in the "French Provincial" design, with curved edges characteristic of that period. \$3.20 each. \$27 for 6-piece luncheon place setting. Prices include tax. From Altman.

2. Detail of a handle in the "Silver Flutes" design, with edges fluted in the early American manner. \$2.95 each. \$24.50 for a 6-piece luncheon setting. Prices include tax. Georg Jensen.

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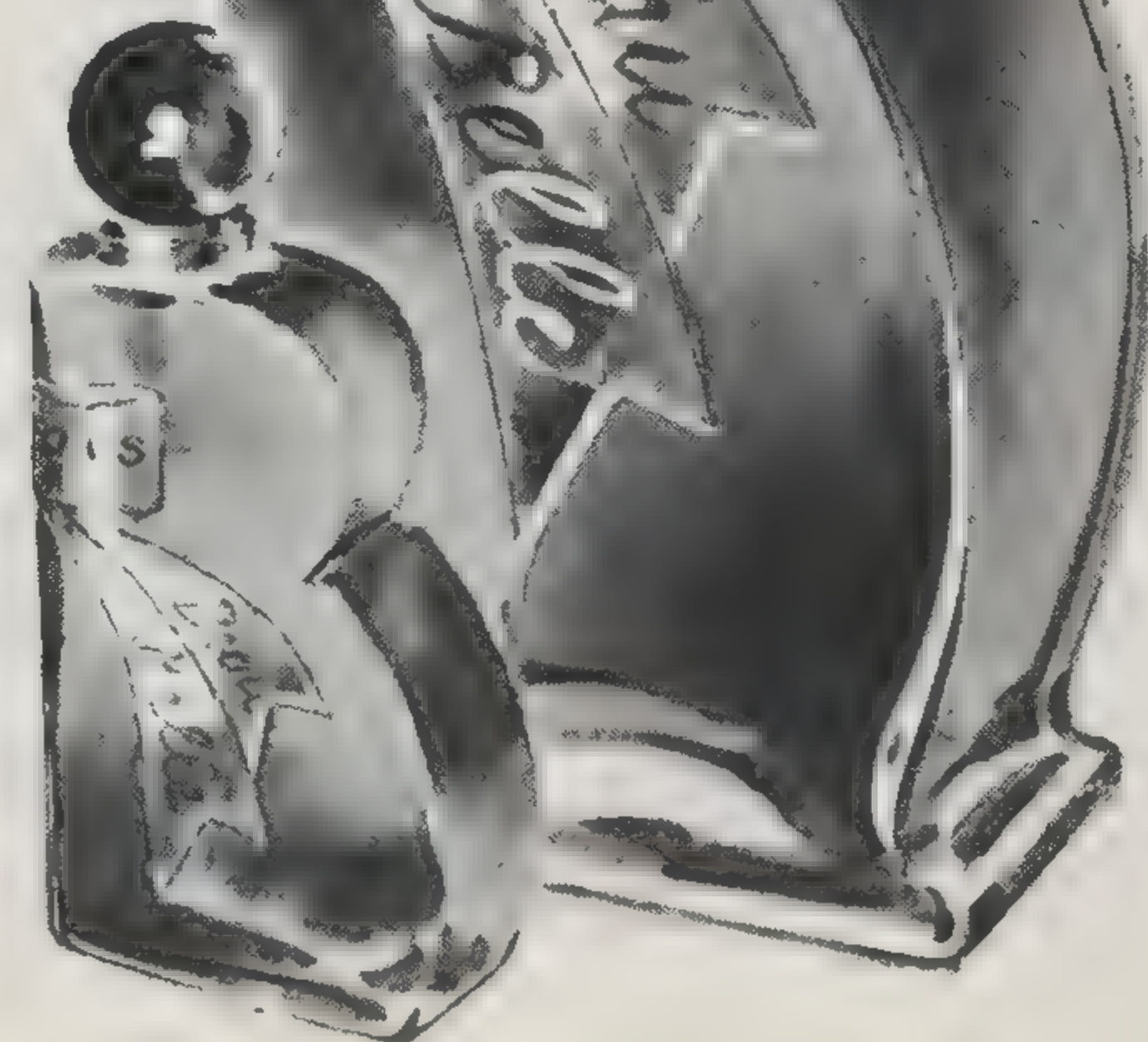
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SECRETARY: *Mary E. Campbell*

BUSINESS MGR.: *Perry L. Ruston*

COVER: She uses what is known about adult beauty care—that's the difference that makes all the difference. A pink-toned powder, pink lipstick. A habit of creams. A coiffure with an upward, rather than downward swing (and like her skirt-length, she has it cut a contemporary length). Her means could be entirely Charles of the Ritz: a specially-blended powder; "Pink Geranium" lipstick; Revenescence Cream beneath her make-up; Mask Revenescence regularly, twice a week; the cut, wave, and once-a-week setting of her hair. As for her clothes—see page 121.

VOGUE

INCORPORATING VANITY FAIR

OCTOBER 1, 1950, CONTENTS

Fashions

Fashions for women, the new majority	120-133
Fur-lined coat. Afternoon dress; evening dress. Fitted coat; suits. Suède jacket; sweaters; otter coat. Camel's hair suit; tweed dress. Tweed jacket and dress; coat. Opossum coat; city-country dress; fleece coat.	
Three dresses made for Miss Cathleen Nesbitt from Vogue Designs	134-135
Dresses to look beautiful in (sizes 10 to 40)	136-137
A party for	138-141
Mrs. Exeter says: "Colour for blandishment"—suits, dresses	142-145
Designed in Paris for the "Ribbon Ball," a benefit party	152-153
Balenciaga's great scarf like a wrap	154
Grès dress for the small figure	155
In Philadelphia . . . fashions	156-165
Idea: the double-rôle evening coat	166
News: the big winter hat	167
Dressmaker ideas in nylon nightdresses	172-173
"Something blue"—shoe, dresses, suit	174-177
For grey-haired beauties—evening dresses	178-179
From Paris: full greatcoat; short overcoat	180-181
Underwriting the slim curve—girdles, brassières	182-183
Town to country . . . luncheon to tea—women's dresses, sizes 10 to 44	184-185
Guess how much?—women's dresses, sizes 12 to 44	186-187
In Philadelphia . . . sweaters, et cetera	188
Vogue Patterns	198-199

People and Ideas

Vogue's eye view of the new need	119
Miss Cathleen Nesbitt	134
Mrs. James Dobson Altemus, Mrs. Livingston L. Biddle II, Mrs. George Elliott, Mrs. Henry Billings, Thomas Scherman, Oliver Smith, Herman Levin	138-141
Vogue Spotlight	146-147
Not to be taken for granted. By Gerald W. Johnson	148-149
B-29's, out of moth balls. By Mary Jean Kempner	150-151
In Philadelphia: Mrs. Edgar Scott, Mrs. Alexander J. Cassatt, Mrs. Charles B. Grace, Mrs. Hugh Wallace and her son, Edward Owen, junior, Mrs. Lewis C. Davis and her son, Turner Williams, Miss Sophie S. Bell	156-165
Lead me to my leisure . . . and let me be. By Jean Tigar	168
Who is the older woman? By Marjorie Hillis Roulston	169
Uncle Eric met her first. By Thomas W. Phipps	170
Herbert Bayard Swope, junior	171
Mrs. Ray Milland	178
Lady from Philadelphia	194

Special Departments

Discoveries in Beauty	91, 114
Vogue's School Directory	99-101
Vogue's Travelog	102
Shop Hound follows the men	104-105
Shop Hound	106-113
Vogue's Buying Guide	204-206

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*Be your age—
but...
don't look it*

To help recapture the glow of youth, years of scientific research bring you *Anatome Cream*—a rich cream compounded with vital activating hormones.

Anatome Cream

Germaine Monteil

VOGUE'S

*eye view
of
the new need*

... Although *The Effects of Atomic Weapons* is a best seller, the volunteer lists of the Red Cross and the AWVS are unbelievably short. They have dropped since World War II from 3,000,000 to 220,000 in the Red Cross; from 325,000 to 32,000 in the AWVS.

... W. Stuart Symington, as Chairman of the National Security Resources Board, said: "Millions of citizens will be needed for civilian defense. thousands of them on full time . . . Planning could well be the difference between a serious and a fatal disaster. For example, it is estimated that with only twelve minutes' warning (as against no warning) and under efficiently planned civilian defense, the casualties in a city hit by an atomic bomb could be reduced 50%."

... The same generation which just fought is preparing to fight again, this time alongside its younger brother. The same generations that spent hours in hospitals, or driving ambulances, or working in canteens are needed to do some of that again. Vital participants are again women—now the new majority.

... *Now* is a period of continuing hope, but more important, *now* is a time to do something while we are hoping.



Vogue's MRS. EXETER SAYS: "She's neat, she's beautiful, she knows how to dress. And why not? She is well into her middle years, which is when everything we've learned comes into use. You can see how she planned and chose: a hat, small but not stark, a veil that mists her face, but not her fine eyes. A grey wool dress, darker than her hair, and a good sweep of grey coat lined with moleskin. She holds her head well, wears bright lipstick, bold earrings, a high band of pearls. Everything definite, nothing hard."

FASHIONS FOR WOMEN, THE NEW MAJORITY

A woman can be more fascinating than a girl. This is hardly news; Europeans have known it forever, and America is discovering—with surprise and with a rush—that youth alone is no guarantee of enchantment; that an attractive woman can be attractive all of her life. One of the reasons for this stimulated interest in the adult woman may lie in the latest census figures: there are more people over forty-five than under forty-five, for the first time in American history. Or perhaps this woman has changed her own opinion of herself, and thus has changed herself. Whatever the impetus, one result is: more, and more beautiful, clothes planned especially for women. This whole issue of *Vogue* is proof that attitudes change with the times; both the attitudes of women, and of those who design for them.

On the next pages are clothes with the same chic and flattery as clothes for the young, but with subtle differences which will make the most conscious-of-her-age woman relax, and open her eyes with delight. For there are certain seasons when fashion puts no undue strain on the human form, seasons not dedicated to any particular age group or waist measurement. This appears to be one of them. Because this season is *not* one for girlish fashions. In this issue are this season's fashions—clothes designed for women who find life, men, ideas, and the future attractive. Women who have always known the value of a deep neckline, the luxury of a loose, fur-lined coat, the everlasting elegance of a *complete* costume—coat and dress made for each other. Who will recognize the value of this season's oblique lines; of bared-shoulders-and-covered-arms at night; of clean, clear suit silhouettes, and day dresses which are soft without being blurry or floppy; of small punctuating hats—dots with dignity, and wonderful on grey hair. Who know the flattery of to-the-floor evening dresses that lengthen and narrow any figure; of touches of red and rust; of dark bright blues; of the family of greys; of vertical lines, whether full-skirted or narrow; of stoles, voluminous; of bold earrings; of three-quarter coats and narrow skirts under.

Almost any formula for flattery a fashionable woman can think of, or has learned from experience, is here, present this season. (She can not wear *every* new fashion, but neither can any one else.) Here, in this issue of *Vogue*, her special versions, all planned for one purpose: to make the most of a woman's qualities. Not to disguise what she hasn't. The approach is positive: to extol what she *has*, what she is.

Opposite page: Wool tweed greatcoat lined with grey-dyed moleskin. By Coppola, in sizes 10 to 20, \$555. Wool dress, sizes 10 to 20, by Suzanne-Augustine, \$125. Both at Henri Bendel. The coat, also at Seidenbach's.

HORST




HORST

MRS. EXETER SAYS:

"This is my kind of a black dress—jersey draped vertically (horizontally makes me look bosom-y) with a little flat section at the waist to give me a dented-in look, and a soft, but not dirndl-y skirt."

"My idea of the easiest evening lines—shoulders visible, upper arms invisible, and the whole sweep making the most of my very good posture (present stand-in for what was once a very good figure!)."

VOGUE, OCTOBER 1, 1950



Opposite page: Dress by Fred Greenberg in Wyner worsted jersey, sizes 14 to 42, \$60; Saks Fifth; Wanamaker's, Phila.; Frost Bros. Silver fox stole, Ritter Brothers. Jewels from David Webb. *Right:* Princesse dress by Barney in silk faille, sizes 14 to 38, \$295; rhinestone jewelry; velvet gloves; blue fox cape; all Bergdorf Goodman. In the background, sculpture by Noguchi, from the collection of the Whitney Museum.

Below: Coat by Suzanne Augustine in grey wool tweed edged in Hammer Brand processed Persian lamb. Sizes 10 to 20, \$315. Persian lamb hat, muff, to order. All, Henri Bendel.



MRS. EXETER SAYS:

"To my way of thinking, the black wool suit is the Eternal Indispensable. This one has an immaculate look—moulded but not pinched-in, and it hasn't an unnecessary line or detail on it."



"A fitted coat can be every bit as slimming as a loose one. For instance, this coat: it makes a clear silhouette without being skin-tight; the swooping neckline, the fur edging all add up to tall thin curves, long lines."

"My sometime-preference over the late-day dress—the late-day suit with its definite, orderly look and firm outline. This, one that could well go on to the theatre."

Left, above: Suit by William Popper in Forstmann wool tweed. Sizes 12 to 44. \$119; from Lord & Taylor. *Opposite page:* Suit by Paul Parnes in black rayon satin brocade, sizes 10 to 20, \$110. Suit and pseudo-jewel pin both from Altman. Satin bag by Nettie Rosenstein, from Bonwit Teller. Suit, also at Vandervoort's.



MRS. EXETER SAYS:

"I've always loved suède (especially when it isn't too athletic looking), such as this flannel-lined jacket. I like its curving collar and pointed pockets and rather sporty, but not-fattening check skirt."

This page, left: Suède jacket, lining and skirt of Juilliard wool flannel; by Samuel Robert; sizes 12 to 18, \$115; Saks Fifth. Cowhide bag by Greatrex, \$28.50 plus tax; Alfred Dunhill. Rosewood walking stick, \$13.50; from Mark Cross.



RAWLINGS

"These are the clothes I'm really a snob about: the handsome country coat, the cloth worthy of the cut, (and good for 10 years anyhow); the fine wool skirt, and cashmere pull-over and cardigan."

"There's been a lot of nonsense about 'grey-haired women shouldn't wear beige.' But look at the colour of this otter, as becoming as fresh powder—as the grey-blue dress." (Opposite: worn by Mrs. William Lewis.)

Above: Short-sleeve pull-over, cardigan, in chestnut-brown cashmere. Brown-check wool skirt, \$20. All by Lyle & Scott, sizes 34 to 40; all at Henri Bendel. Opposite page: Canadian river otter coat, Maximilian, New York and Chicago; also at Holt Renfrew, Ltd. Worsted jersey dress by Joseph Halpert, sizes 10 to 18, \$70. Gold-plate and rhinestone jewellery by Halbé; all at Lord & Taylor. Capeskin gloves by Aris of Paris, I. Magnin.

HORST





MRS. EXETER SAYS:

*"A well-cut tweed is my backlog dress,
town and country. I like it to have a very definite outline
—seems to keep my own from looking blurry."*



Opposite page: Coat and skirt by Originala in Stroock camel's hair. Sizes 10 to 18. Coat, \$155; skirt, \$50. Gold-plated jewellery by Monet. All, Saks Fifth. Sweater by Pringle of Scotland, \$14; Altman. Coat and skirt also Hutzler's; Neiman-Marcus. Lipstick, Dorothy Gray's "Red Trey."
Right: Heather tweed dress by Eisenberg in Forstmann wool. Sizes 10 to 20, \$90; Franklin Simon; The Dayton Co. Cloche, Mr. John.

"I used to think that camel's hair was for college girls and commuters. Not any more. Here, for example, is my idea of a really Good and Handsome country suit. I'd wear it with a red cashmere."





RAWLINGS

MRS. EXETER SAYS:

Opposite: Fleecy tweed jacket, dress of Juilliard sheer worsted; by Etkin, in sizes 10 to 20, \$90; handmade calf shoes, \$50; all, Henri Bendel. The jewels, from Tiffany. *Above:* Wool coat, zippered lining, by Leeds. Sizes 8 to 20, \$65; Russeks. Laddie Northridge hat. Mr. John stole. Ford station wagon, new double-duty "Country Squire."

"Sometimes one does find a kind of non-carbohydrate coat that really looks well, belted or unbelted, on a 44 or a 10. Like this one, it must hang well from the shoulders. And I adore the oversize knitted angora stole."

"My favourite country look is tweed-but-not-terribly. (I always think I'm going to look fat in all tweed.) This costume I like, a little tweed jacket, and a narrowish wool dress."



Left: Dress of grey sheer wool, in sizes 10 to 20, by Ruffolo-Mangone, \$110, Saks Fifth; Woodward & Lothrop. Opossum coat, from Harra. *Opposite page:* Coat, by Shagmoor, \$60; Bloomingdale's; Carson Pirie Scott.

MRS. EXETER SAYS:

*"I spend my life asking to see a 'perfectly plain wool dress,'
and sometimes I find a find like this: perfectly plain,
with a nice little hand-knit yoke. The coat is opossum, soft but it isn't bulky."*

*"There is no substitute for the easy relaxed fleece coat.
I find that I wear mine year 'round; over heavy wool cardigans,
and thin cottons, and aside from that, I like the look of a casual coat, casually worn."*





MISS CATHLEEN NESBITT

HORST

THREE DRESSES MADE FOR MISS NESBITT FROM VOGUE DESIGNS



Miss Nesbitt, who made her first New York appearance in 1911 with the Irish Players, is now starring on Broadway in The Cocktail Party, giving the rôle of Julia Shuttlethwaite the tartness of a lemon soufflé. The dresses she wears here are made for her from Vogue Patterns.



Opposite page: For many days in town, a dress of navy-blue worsted, braid-encrusted. Special assets: the attenuating line of the long crossed-low revers, the side-wrapped skirt line, slightly flaring. Pattern 7204.
Above: Afternoon dress to wear closed high at the throat or opened lower. Hip-narrowers: the wide curve of the bodice-tucks; the angled front-panels that give the skirt a straight-falling fullness. Pattern S-4148.
Above, right: Country week-ends treasure, an easy dress and cardigan of wool jersey, the boxy buttonless cardigan as friendly to well-rounded hips as to slim ones. Pattern 7205. (Other views and sizes, page 196.)

MRS. EXETER SAYS:

*"She hasn't been on a diet;
it's that grey taffeta
dinner dress. When
a straight skirt breaks
into side-wings, it's
as good for your figure
as high protein."*

*"Stop wearing red?
I'd as soon give up
lipstick. Nothing
better than the right
shade of red to
take off the years."*



*"That friendly surplice line—
this time, front and back."*

*"A chiffon evening dress
is a friend—if it's full enough
when you sit."*

*"Pleats over the bosom,
and a little flare to the skirt
—two things that make a dinner dress
easy to wear."*

TO LOOK BEAUTIFUL IN SIZES 10 TO 40

Opposite page: Sizes 12 to 38, by Kornhauser, in rayon taffeta, \$125. Lord & Taylor. Red "big dress," by Philip Hulitar, sizes 10 to 20, in silk taffeta. \$285; Gunther Jaeckel. Both of these dresses also at Harzfeld's. *Above:* Sizes 10 to 20. Silk chiffon with rayon crêpe. By Ben Gam. \$135; at Henri Bendel. *Right:* Sizes 14 to 40, in rayon crêpe. By Eta, \$125; hat, cape, to order; all Henri Bendel. *Far right:* Sizes 12 to 20, in wool-and-rayon faille. By David Levine. \$90; at Saks Fifth.



OLIVER SMITH, MRS. LIVINGSTON L. BIDDLE II, HERMAN LEVIN, MRS. HENRY BILLINGS
DISCUSSING "BLESS YOU ALL"



FRANCES McLAUGHLIN



MRS. JAMES DOBSON ALTEMUS

“A PARTY FOR...”

Of all the many forms of benefit parties (and a succession of them are planned for this winter) the theatre benefit party is a classic. The committees vary; the causes may be anything from needy babies to medical research. But for the women on committee, the problem is always the same. They must pick—and usually at a distance from the play's scheduled opening date—a play that's sure to go. On these pages, we have stage-set a benefit party in the making. The play under discussion is *Bless You All*, due in on December fourteenth. No small part of the committee's persuasive information is the fact that Oliver Smith and Herman Levin are the play's producers.

Above: Mrs. Altemus, who is also working for the *Daphne Laureola* benefit party to be held on October eighteenth for the Girls Service League—is photographed in an afternoon dress of thin black wool; its wide-collared neckline filled in with pale pink silk satin, \$155. Lord & Taylor. Black cloche, the brim paved with beading; Lilly Daché. *Opposite:* They're talking about the play, *Bless You All*, scheduled for a mid-winter opening. Meeting with the play's producers, to make future plans for a benefit party, is Mrs. Biddle (standing, talking to Oliver Smith). Mrs. Biddle, who looks far too young to have a grown-up son—wears, for this afternoon, a black rayon velvet suit with long revers, a straight skirt, and its own beige crinkled rayon satin blouse. Her costume, by I. Doctor, \$110, at Altman; The Dayton Company. Her jewels are from Cartier.

"A PARTY FOR..." *continued*

1. Another guest at the cocktail-tea, to plan a benefit theatre party—is Mrs. Henry Billings, whose husband's most recently completed mural is a part of the décor of American Export Lines' *S. S. Independence*. Mrs. Billings wears an afternoon dress of black silk crêpe with a cuffed neckline. By Norbert Jay, \$125. At Jay Thorpe. Her black velvet cap, glistening black feathers, is from Florence Reichman. Wild mink scarf with a swish of mink tails by Richard Scott, from B. Weinstein.

2. This guest wears navy blue, a long-sleeved sheath dress of rayon crêpe, the neckline banded with navy-blue velvet. By Eta, \$90. Her imitation pearls (shower-y pin, necklace, earrings) by Castlecliff. Dress and jewellery from Tailored Woman. Her dark velours hat outlined with mauve velvet ribbon, from Lilly Daché. And her ranch chinchilla scarf, by Esther Dorothy.

3. Another guest's afternoon costume is of black rayon *serge*, a suit touched with 1950's soft detail, black velvet. By Larry Aldrich, \$80. From Jane Engel. Her black satin hat, a wise, firm shape, with a coarse mesh veil and jet; Florence Reichman. The décor on this and the preceding two pages was done through Town & Country Antiques, Fifty-seventh Street.



1



2



3

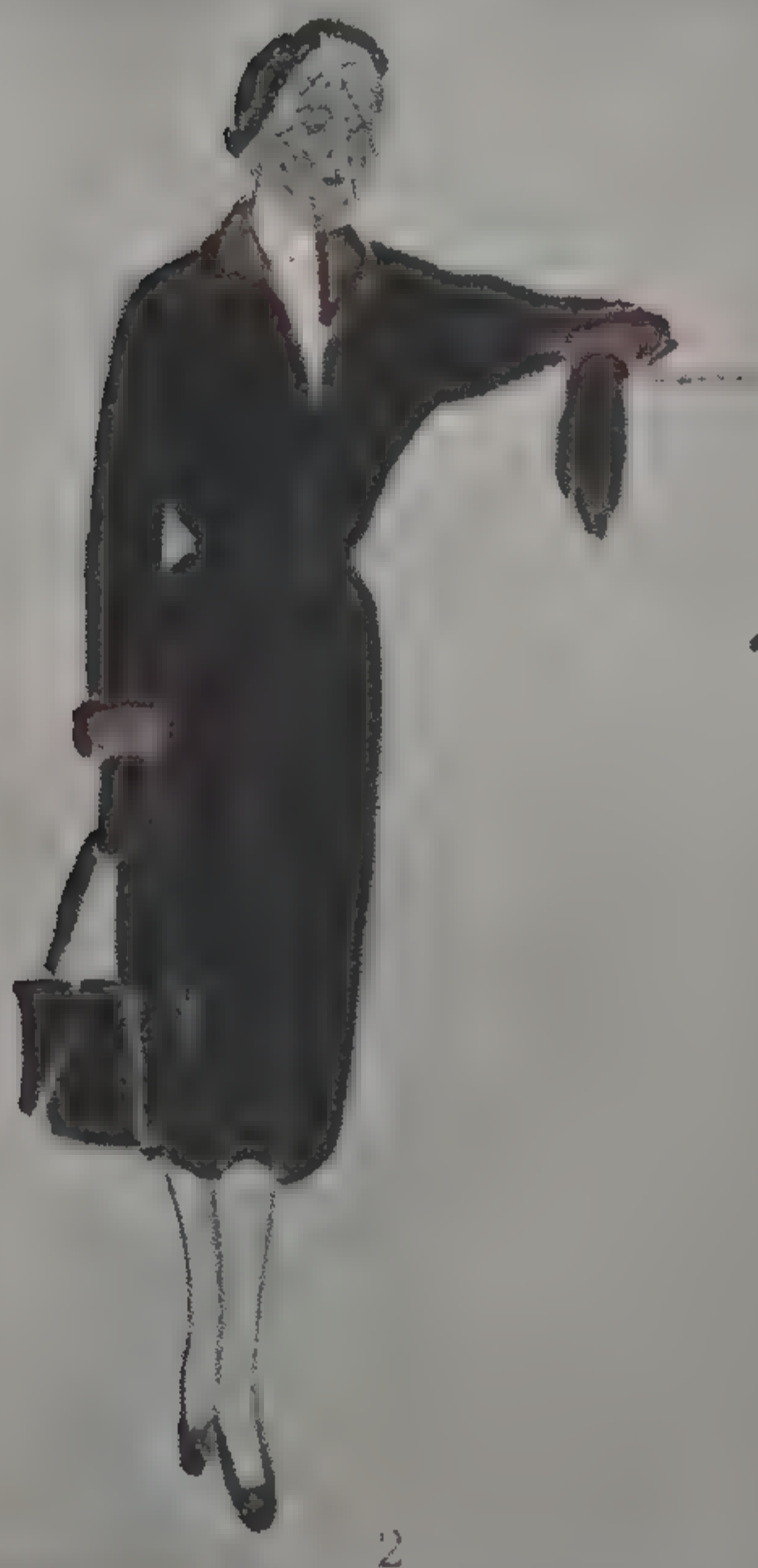
FRANCES McLAUGHLIN



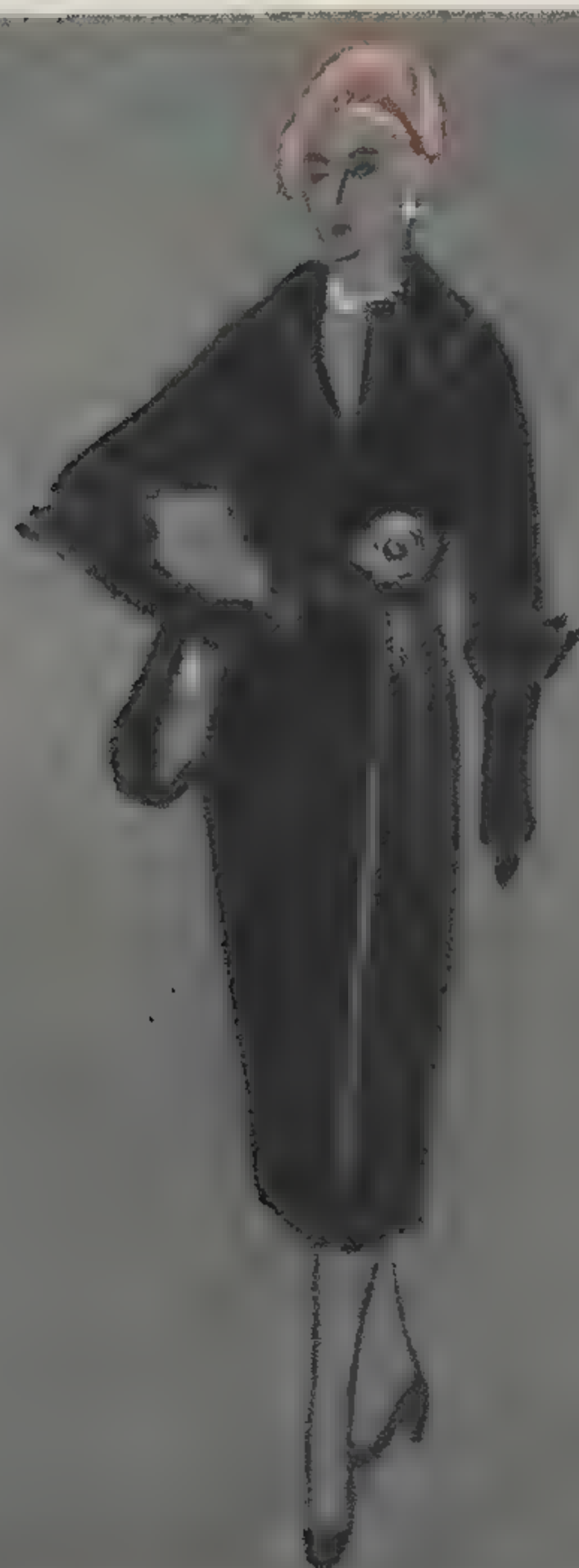
THOMAS SCHERMAN, MRS. GEORGE H. ELLIOTT, IN THE CRITICS' ROOM AT TOWN HALL

A Town Hall meeting about music. From Thomas Scherman, conductor of the Little Orchestra, Mrs. Elliott is hearing about the forthcoming season. Beginning this year on the twenty-third of October, the symphony will perform its specialty—classical music played with no more instruments than provided for in the original manuscripts. Mrs. Elliott, who lives in Bronxville, has two sons (the eldest is twenty-three); wears here a late-afternoon suit of ruby silk brocade. By Ed Gerrick, \$125; Bonwit Teller; L. S. Ayres; Hutzler's. Her cap of veiling, by Lilly Daché. Jewels, Van Cleef & Arpels.

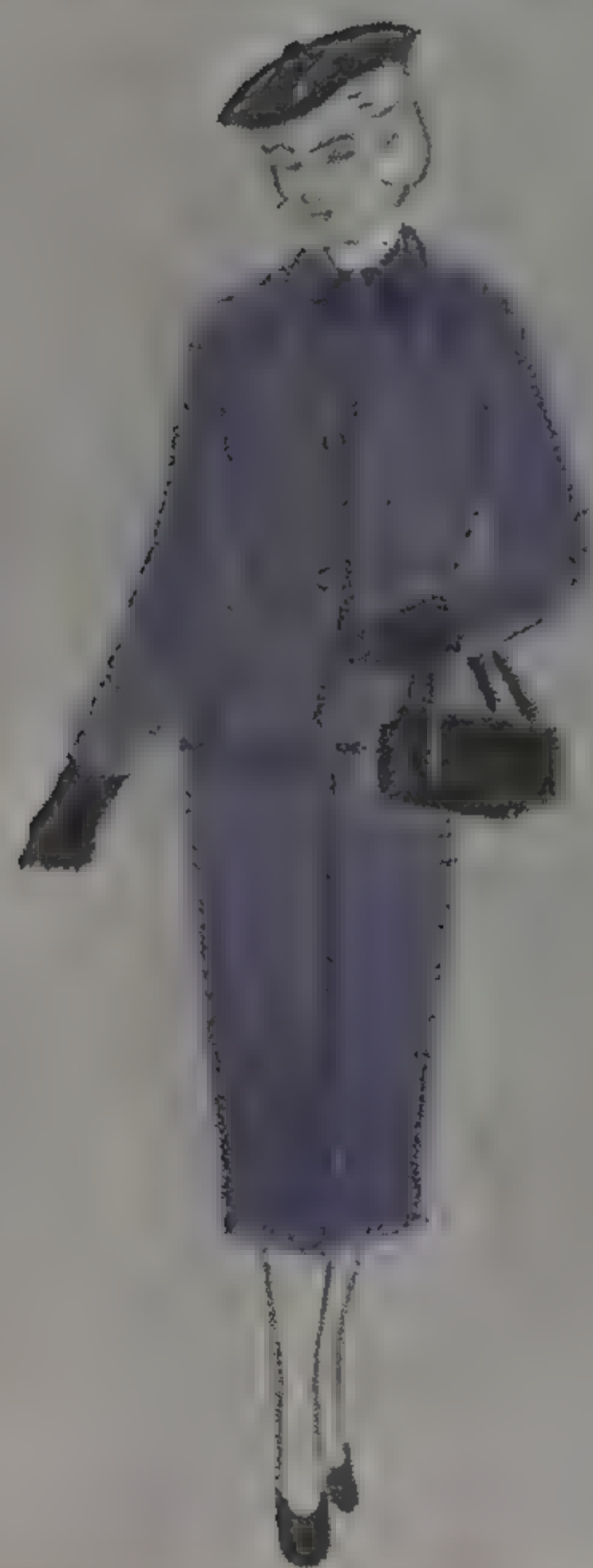
MRS. EXETER SAYS: COLOUR FOR



BLANDISHMENT



5



6



7



8

"... so I just went ahead and *bought* it. And Carolyn had to agree. Colour, even strong colour, is meant for us, it seems."

1. A red to cast rosy reflections, the new raspberry. In worsted by Juilliard, its thinness—thinning. The suit, narrowly edged with sweater-knitting. By Radiant, \$35. At Franklin Simon; Woodward & Lothrop. Beaver felt beret by Chanda, at Lord & Taylor.
2. Wise colour: rosy red, for velvet collar and cuffs. Dress of Bur-Mil rayon crêpe by Mayda Williams, \$30. Lane Bryant, N. Y.
3. *Some* colour, somewhere. Here, the hat. Dress, black rayon and wool faille by Gallagher-Mesh, \$95. From Bloomingdale's.
4. Easy: pink. Hat by Germaine Montabert, at Altman. Rayon crêpe dress-with-jacket by Louis Levine, \$35. Frost Bros.; Rich's.
5. Colour blandishment, the orange hat. Dress, black sheer wool; faille collar, cuffs. By Scholder & Burns, \$45. Lord & Taylor.
6. Small checks—blue and black—for a wool and rayon suit with black velvet details. By Young Viewpoint, \$35. From Russeks.
7. Purple *with* black: the dress, Juilliard worsted. By Antman & Bart, \$50. Tailored Woman. Germaine Montabert hat, Altman.
8. Colour—quick and to the point—a rosy scarf near the face. The rest of the costume, black and white. Cut to a small woman's scale, a well-waisted shirtwaist dress of black Skinner rayon tissue faille with jet buttons. By Diminutives, \$30. Saks Fifth Ave.

MRS. EXETER SAYS:

COLOUR FOR BLANDISHMENT *continued*

1



2



3



4



5



1. A grey blue, actually; a pretty-eyes colour. The dress, sheer wool with a careful, thoughtful detail: hand-faggoting implying a yoke, tracing the idea of cuffs. By Ruffolo-Mangone, \$115. Bergdorf Goodman. Idea: a pink hat.
2. Sapphire-blue velvet hat with a low arc of tulle veil touching the throat. From Florence Reichman. The dress, of black rayon tissue faille with a low, buffed finish. Blandishment: the neckline. By Lisette, \$30. At Lord & Taylor.
3. Navy-blue suit of worsted jersey; the jacket, an interesting surface, knitted bouclé jersey. The collar, softly sloped. By Young Viewpoint, \$40. At Altman. Practically a lesson in make-up at *any* age: hat with a haze of *beige* veil.
4. That famous compliment: ice-blue satin, re-phrased in the neckline's gilet. The dress, black rayon-and-wool faille. An afternoon dress, really. By William Bass, about \$50. Saks Fifth Avenue. Hat to wear with it: an ice-blue satin calot.
5. Navy-blue worsted jersey, with a soft touch—navy-blue velvet gilet and collar; navy-blue velvet outlining the small, close peplum, the cuffs. By Fred Greenberg, \$70. Lord & Taylor. Hat by Bernice Charles at Saks Fifth Avenue.
6. Black with bright brown. An afternoon dress, in one of the important new double-face fabrics. Rayon taffeta, black on the one side, brown on the other. Collar, side fold coiled back to prove it. By David Levine, \$70. Bonwit Teller.
7. Slate grey to wear with brown. A day dress in rayon crêpe; skirt-news, the wraparound idea. Cut for Mrs. Exeter's smaller sister, Carolyn. By Varden Petites, \$40. Altman; Wanamaker's, Phila. Calot by Harryson, Bonwit Teller.



Rayman



PENN

ALDOUS HUXLEY

VOGUE SPOT- LIGHT

The Gioconda Smile, a dramatization of his most famous short story, is Aldous Huxley's first work to appear on Broadway. (London saw it two years ago, and an indifferent screen adaptation, *A Woman's Vengeance*, appeared in 1947.) This melodramatic story of a middle-aged English spinster who poisons the wife of the man she loves, combines a trace of Grand Guignol with a newly written happy ending, the only deviation from the original plot. In the years since he wrote—with remarkable foresight—*Brave New World*, Huxley has become somewhat of a mystic, a man involved in relating history, philosophy, and religion into a rounded whole. His most recent work, a collection of essays, was published in April 1950 under the title of *Themes and Variations*. He spends most of the year in his California desert house where he is now working on a historical novel set in Renaissance Italy. A towering six-foot-four with a massive brow, pale thoughtful eyes and greying hair, Huxley is a quiet man who seems to have "read everything, seen everything, and be possessed by an abiding interest in everything."

DAME EDITH EVANS, *right*, as the lovely alcoholic in *Daphne Laureola*, a recently imported London hit, transforms an inconclusive play into a theatre triumph. Although in fact she is a plain woman, she envelops the part of Lady Pitts in the rich ambiance of a great, great beauty, charming, witty, and warm. (A superb and versatile actress, Dame Edith was last seen in New York some sixteen years ago when she played the nurse in Katharine Cornell's production of *Romeo and Juliet*.) As a play, *Daphne Laureola* is a mix of realism, symbolism, humour, and patchy writing by the Scottish playwright James Bridie.

WILLIAM FAULKNER and his Mississippi world, *below*—a world based on reality and then transmuted—have long been among America's submerged classics. Only recently have they received their rightful, outward recognition: last spring, the author won the coveted fiction award given by the American Academy of Arts and Letters (two former winners: Booth Tarkington, Willa Cather); and *The Collected Stories of William Faulkner*, published by Random House, was the Book-of-the-Month Club's alternate for September. Familiar to Faulkner readers are the gutted Greek-Revival plantation house and the lonely cabin, such as this one, set in the middle of the *écru* earth, its tin roof blazing like rhinestones in the sun.



MOSER

DAME EDITH EVANS



WILLIAM FAULKNER

WALKER EVANS

NOT TO BE TAKEN

Take-it-for-granted is the most insidious enemy a country ever had.

Take-it-for-granted has sunk more empires than Genghis Khan conquered.

Take-it-for-granted infiltrates places that the slickest Communist can not reach.

Take-it-for-granted cuts the tendons and breaks the wrists of warriors who, uninjured, would face and beat Apollyon himself. If the Koreans have awakened us to an understanding of the extent to which old Take-it-for-granted has permeated American life, it may be that they have unintentionally done us a favour. There is no doubt that they have achieved that effect in part. On New Year's Day, 1950, most of us took it for granted that no tenth-rate power would have the colossal cheek to fire on the flag of the United States; or, if one were so insane, we took it for granted that it would be blasted as by Jove's thunderbolt. But by the Fourth of July, less than ten days after Korea exploded, we were not taking that for granted any longer. In military affairs we take nothing for granted now; and that means that the nation's chances of survival are better than they were at the beginning of the year.

The Korean lesson, however, was strictly military and the attitude of Take-it-for-granted extends into many other fields than the military, but some of them not less important. We could take a pretty heavy licking on the battlefield and still remain America. On the other hand, we might conceivably win all our

battles and yet, by taking too much for granted, lose the essence of our nationality. For America, the real America, is not a continent, nor a hundred and fifty million people, nor a collection of things. It is a social pattern, created slowly, labouriously, dangerously, through all the four hundred and fifty years since Columbus landed; and the moment you take a social pattern too much for granted, it begins to fade.

We are aware, of course, that the dominant feature of our American pattern is the dignity of the individual; but we tend to forget how that has worked out in the details of our public services—for instance, public schools, public roads, public health, public safety. Other countries—imperial Germany for a conspicuous example—have been concerned with schools, roads, health and safety, but as the enlightened policy of rulers intent upon creating a strong state; that is to say, as a state policy that incidentally worked for the good of the public, not as a public policy that incidentally added to the strength of the state. If you perceive no difference, or no important difference here, you are already taking the American pattern too much for granted.

FOR GRANTED

By Gerald W. Johnson

For this is of its very essence, this is what makes it American. The ideas themselves are very old—education, communication, sanitation and protection came down to us from the childhood of the race. What is new, and what many men once considered poisonous, is the transformation of these ideas into public property.

Schools are as old as history, but the idea of making them public is relatively modern. Caesar built magnificent roads, but primarily for the use of the legions, not that of the public. Ponce de León sought the Fountain of Youth, but for his own benefit; the science of public health in this country is generally regarded as the creation of William H. Welch, who died in 1934. Prehistoric man sought safety when he fled to caves, but the "Health and Morals of Apprentices Act" passed by the English Parliament in 1802 was the first law dealing with what we now regard as public safety.

Each of these in its time was bitterly opposed and not exclusively by avaricious and cruel men. The formidable opposition came from men who were animated by much more respectable motives. More than that, some motives that to modern eyes are extremely questionable were highly respectable when they drove honest men into opposition.

The first institution worthy of the name of a public school in which our language was taught was set up at Sevenoaks, England, in 1432. At that, it was not supported by taxation; it was endowed by a rich grocer and was public in the sense that anyone was admitted and tuition was free.

If you wonder why public schools started so late, go back another forty years and you will find the basis of opposition clearly, if quaintly, expressed in a bit of popular literature, *Peres the Ploughman's Crede*, supposed to have been written about 1394. Here is the way they looked at it then:

"Now may every cobbler set his son to school, and every beggar's brat learn from the book, and become either a writer and dwell with a lord, or a false friar to serve the Devil. So that the beggar's brat becomes a bishop, to

sit esteemed among the peers of the land, and lords' sons bow down to the good-for-nothings, knights bend to them and crouch full low, and this bishop's father a shoemaker, soiled with grease and his teeth as tattered as a saw with champing leather."

A modern American, reading this, may ask himself, but why did the writer hate the cobblers' children so? There is no proof that he did. What animated him was probably not hatred of the lowly, but dread of what he regarded as subversion of the social order. More than that, he was quite right. Public school did subvert the social order of the fifteenth century. Where he went wrong was in assuming that the change would necessarily be a bad thing.

Today nobody opposes the principle of public schools because they may enable some shoemaker's son to become a bishop. On the contrary, that is precisely their chief merit—they assist men of brains and character to rise to the top regardless of their origin. Yet Horace Greeley, in the middle of the nineteenth century, questioned the justice of taxing the rich to educate the children of the poor, and at the beginning of the twentieth century William Graham Sumner was flatly asserting that the policy not only robbed the rich, but weakened the moral fibre of the poor. These ideas are now outmoded, but there are plenty of people today who still oppose change and still for the same reason—they are convinced that any change must be for the worse. They have a talking point, too, in the fact that any sudden, violent change nearly always is a change for the worse—witness the rise of Communism. What these opponents of change lack is neither honesty nor patriotism, but that combination of imagination, courage, and energy that enables great men to effect changes that will be for the better.

The miracle of America is that for more than three hundred years the views of men with imagination and courage have prevailed oftener than those of the opponents of change. That is why they have attached the adjective "public" to such things as education, transportation, health, and safety. But it is not a thing to be taken for granted; it (*Continued on page 190*)

B - 29'S,



OUT OF MOTH BALLS

[EDITOR'S NOTE: During World War II, when the B-29's were stationed in the Marianas, M. J. Kempner, Vogue's war correspondent in the Pacific and China, went on a B-29 mission. What she wrote then and which was never published, has new significance today when the B-29's are dropping bombs on Korea. The General in her story is now in charge of the Far East Air Force Bomber Command.]

THE muffled roar of engines wrapped itself around the huge airfield. From the mess hall it looked like thousands of giant fiddler crabs waving their claws in unison—it was the first tentative twirl of propellers. The B-29's were making ready. This was the third day of the current blitz. Till well past midnight I walked up and down the line watching ground crews repairing, replacing, patching, and healing wounds sustained in the day's action. Now, at five P.M.—less than twenty-four hours after the previous strike—the Superforts again were ready for action.

Around two o'clock the men had been briefed according to groups. The briefing hut was filled with benches lined up in front of a platform. On the walls were maps and photographs showing the burned-out portions of the target. Behind the dais was a sign: "This briefing is secret." The flyers streamed in, laughing and carrying paper and pencil. Air commanders or senior pilots sat together in the front row. (Back of them, in units, sat the crews, ten men to a plane.) They shed their laughter and slipped into an overcoat of tension as the Group Commander walked in and announced: "This will be a night incendiary raid. Take off time is 17:30." It was terse, understated and matter-of-fact. The Group Commander stepped down and an Intelligence Officer took his place. He described the target, defined it, explained the route to be followed, speed and altitude. He pointed out the location of new ack-ack and searchlight batteries. "That is all, gentlemen; hack your watches." Simultaneously, four hundred pairs of eyes dropped to wrist watches as seconds were counted off and all timepieces were synchronized. Then the men filed out to specialized briefings for pilots, gunners, bombardiers, and radar experts.

All that was a preliminary leading up to this moment. To 17:30, the appointed take-off time. The curtain was rising. From up in the control tower the B-29's seemed to stretch as far as the eye could reach, nose to tail, silvery and gracile. So clean are the lines of their design that they do not seem big, just beautiful.

Rolling down the strips, they were like tall, sleek, Ziegfeld show girls; like figures in a stylized minuet, they made lazy U-turns onto the two parallel runways. The sun was setting, red and hot, behind them. The Padre stood there making the sign of the cross, and blessing each plane as it wheeled and passed him.

The intensity of sound soared into a painful crescendo as, one at a time, they flashed by on their take-off. Alternating between "A" and "B" runways, the planes were getting off at a rate of one plane every twenty-five seconds. Although they were travelling at a speed well over 140 miles per hour before leaving the ground they seemed to be in no hurry. Loaded with gas and approximately seven and a half tons of incendiaries, they ate up every inch of the eight-thousand-foot runway before starting the long climb which can reach as high as 35,000 feet. Like the rush of a broken dam, they surged forward, one by one, coming so fast there wasn't time to follow one plane's passage from ground to air before the next was starting its run. Only three planes "aborted" because of engine trouble.

Then, with painful suddenness, the field was caught in an awesome pocket of silence. The planes had gone. The heart, the life of the field was already miles away. It was like standing on the station platform after the train has pulled out. Only bigger. Emptier. The aprons on which the Superforts had parked were deserted and their emptiness was vast. On one were clustered six fighter planes, looking like a set of child's toys.

The day before I had taken a ride in a B-29. The (*Continued on page 203*)

Opposite: A Superfortress hibernating in its cocoon. At the end of World War II, Boeing's famed B-29's were put in protective "moth balls." Today they emerge again as major weapons for the United Nations in the Korean war.

DESIGNED IN PARIS FOR THE "RIBBON BALL," A BENEFIT PARTY

Some of the best big parties anywhere are the benefits. And in New York, on October 3, the first big dinner-dance of the season will be a benefit—the "Ribbon Ball," sponsored by Burlington Mills, to be held, at the Sherry-Netherland Hotel, for the Soldiers', Sailors' and Airmen's Club of New York. The guests have been requested to use ribbon, one way or another, as part of their dress; the men to wear ribbons in their lapels or across their shirt fronts, the women to wear ribbon dresses or accessories. In Paris, a city which, like New York, takes benefit parties to its heart, members of the Couture made, for the "Ribbon Ball," the designs on these pages. The ball-room décor, too, will be ribbon.

The money raised by the party is to go toward keeping the club's facilities equal to the needs of the increasing number of men in the armed forces. Since the club was founded, in 1919, three million servicemen have visited it; been supplied with beds, or served meals, entertained at parties, given theatre tickets, or just lent shaving tackle and a shower towel. In 1949 there were 123,825 guests; this year, many more.

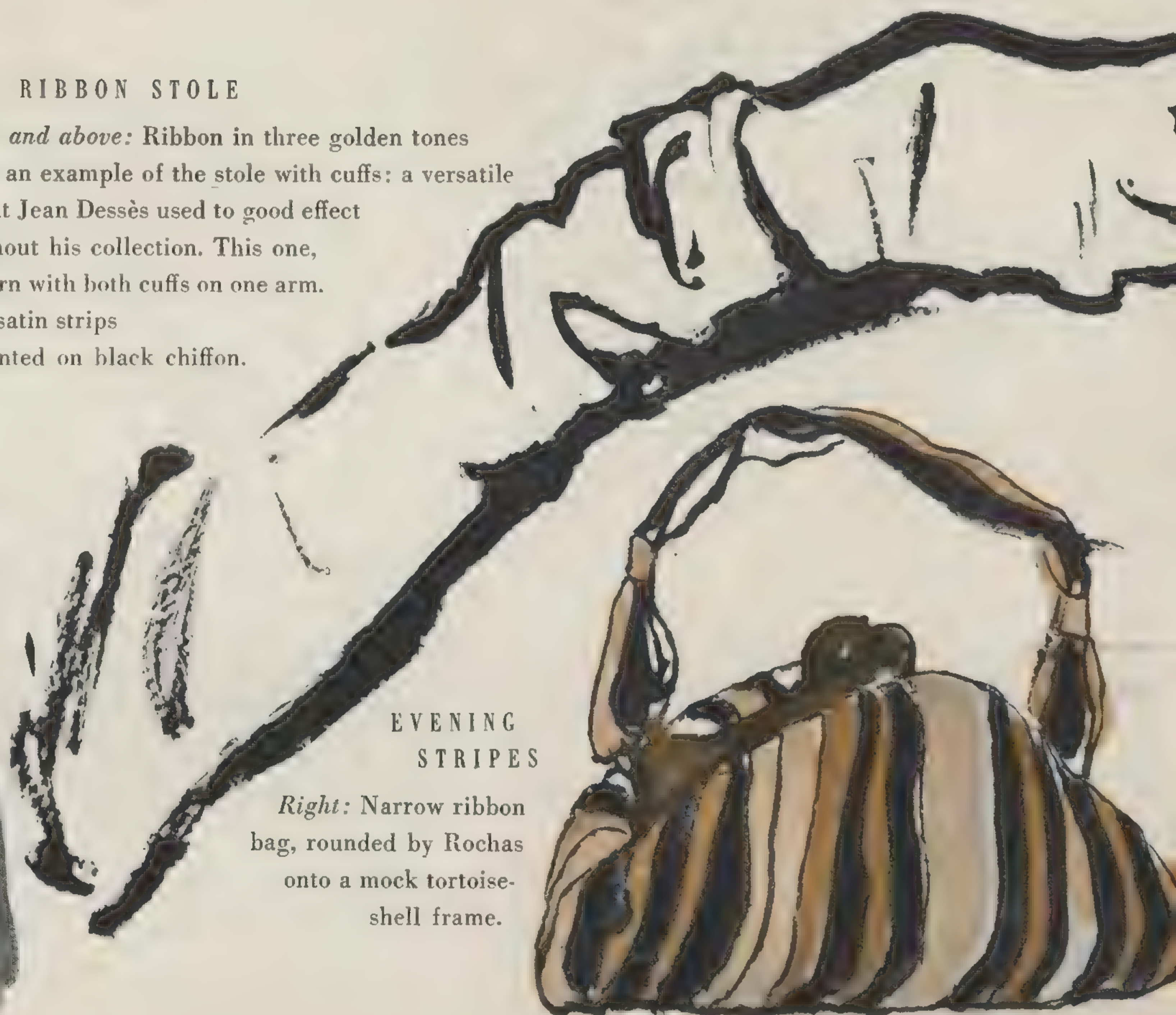
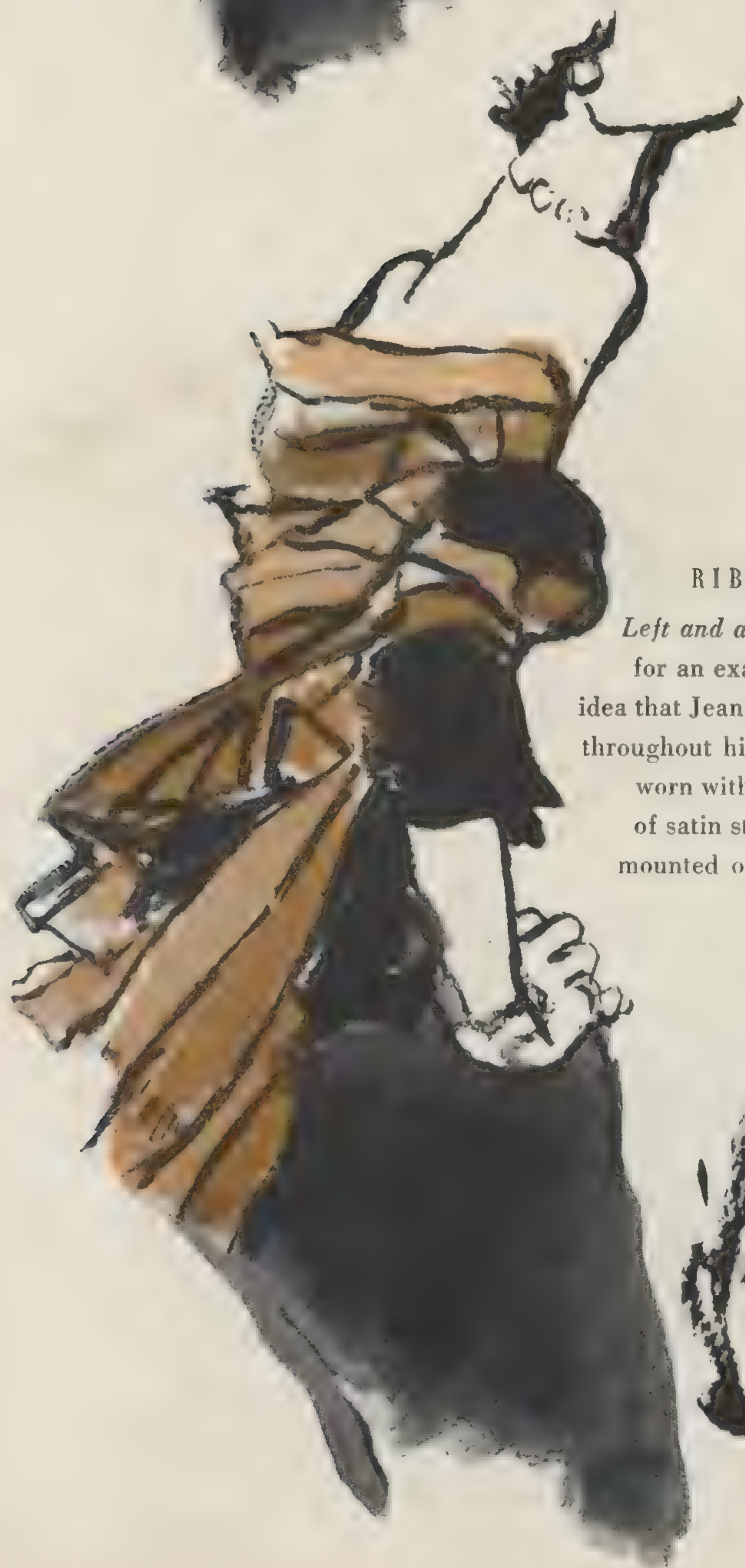
(The Paris designs for the "Ribbon Ball" shown on these pages have been copied in Bur-Mil ribbon, and are now at Altman.)

RIBBON STOLE

Left and above: Ribbon in three golden tones for an example of the stole with cuffs: a versatile idea that Jean Dessès used to good effect throughout his collection. This one, worn with both cuffs on one arm, of satin strips mounted on black chiffon.

EVENING STRIPES

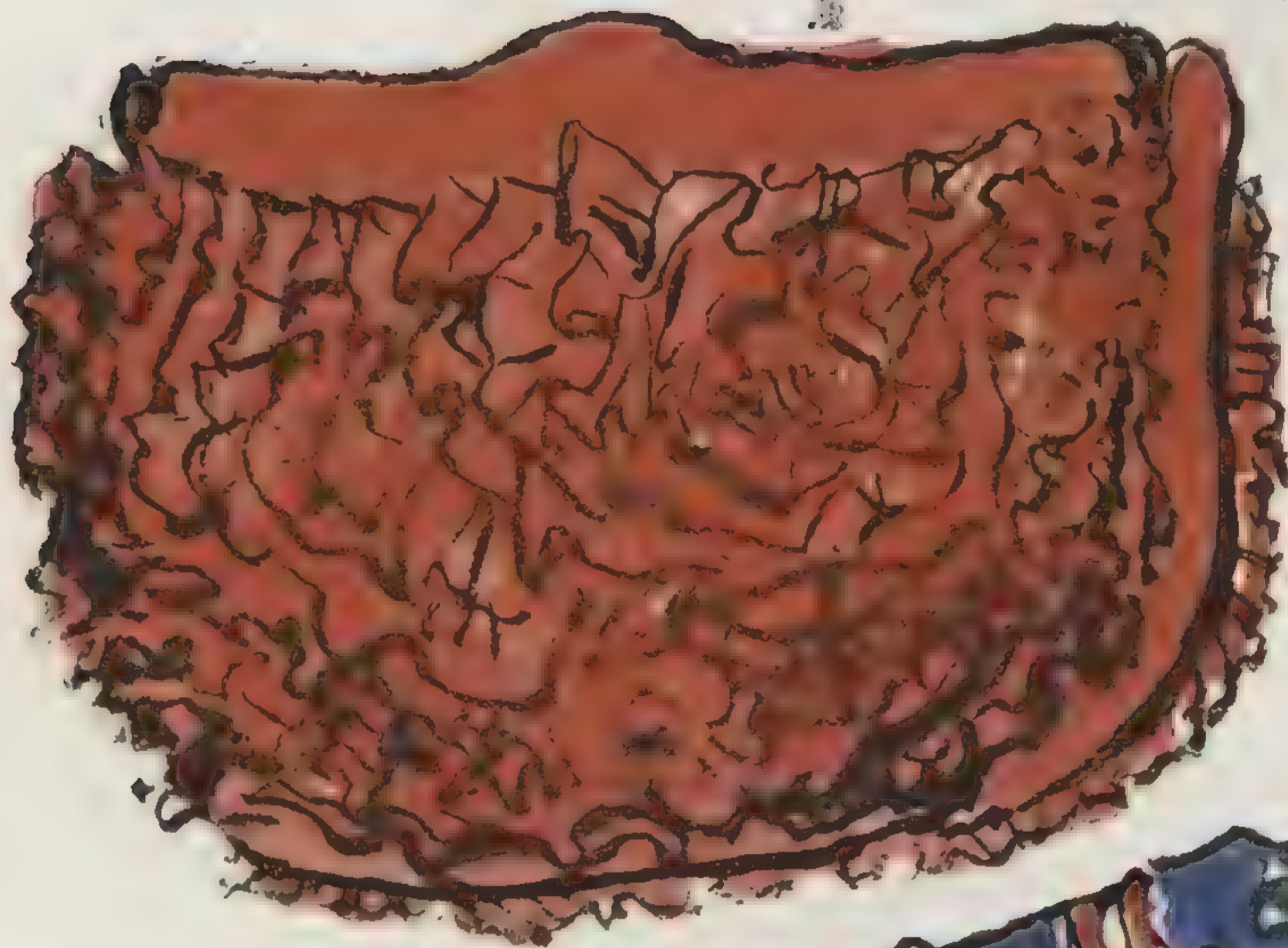
Right: Narrow ribbon bag, rounded by Rochas onto a mock tortoise-shell frame.





RIBBON JEWEL

Above: Shaped by Maria Guy in bright grosgrain ribbon, a shoulder cocarde like a spread fan mounted on complementary spokes.



FROSTED

RIBBON BAG

Left: In her original colour, an original by Schiaparelli—a muff-shaped evening bag of shirred ribbon.



RIBBON HANDLE

Above: Unexpectedly plaid, this umbrella handle by Rochas. The wider ribbon loops over the arm like a bracelet.



HONEYCOMB COLLAR

Left: A collar to wear with a sweater, a theatre suit, or a strapless gown. In satin ribbon curved by Schiaparelli.

*Eij
Paris*

BUTTONED SASH
Right: Satin ribbon, long or longer, depending upon which set of buttonholes you use.
By Schiaparelli.







PARIS DESIGNS FOR THE SMALL FIGURE

From Paris, this new impression: many, many clothes designed particularly for the small person. Grès, Griffe, Balenciaga, Jacques Fath . . . have scaled a part of their collections for her. Here, from Grès, an afternoon dress in stiff black taffeta with little sleeves, a jagged neckline, a full skirt. The waist is where a small woman's waist *is*; here, a firm indentation proves it. Copied by Diminutives, in rayon taffeta. About \$70, at Altman; Strawbridge & Clothier. The hat, one of Paulette's best: a velvet clover with mask-shaped veiling.

PARIS: THE BIG SCARF

Opposite: From Paris, this impression: scarfs on everything. Scarfs enfolding coats, suits, evening clothes. Here, a Balenciaga costume in Venetian painters' colours, the great green scarf, the focus. It, and the nipped black suit, the ruby velvet beret, the ostrich—all Balenciaga signatures. Jordan Marsh; Wanamaker's, Phila.; I. Magnin.

REMI



In Philadelphia: Mrs. Scott (opposite page), vivid, handsome; expert horsewoman; mother of two sons, one twenty-five years old. She and her husband, author of *How to Lay a Nest Egg*, a new humour-sweetened book of investment advice, live among three generations of her family on the great farm, Ardrossan, in Villanova. She is photographed in the ballroom of her mother's house, filled with family portraits. These include one of Mrs. Scott by Augustus John; her mother painted by Halmi (see opposite page); others by László, Lavery, Orpen, Zuloaga. At Mrs. Scott's feet, her greyhound, Monsoon. She wears a white satin side-wrapped sheath and a huge mantle, lined throughout in black Martin rayon velvet. By Ceil Chapman at Bonwit Teller, Philadelphia. Also at Bergdorf Goodman, New York.

In Philadelphia: Mrs. Cassatt (this page), Baltimore-born, known as a Philadelphia beauty; with a lovely outdoor complexion; and outdoor interests—among them, duck- and quail-hunting, her Labrador retrievers. The Cassatts and their three children, one of whom is twenty-one, live in Rosemont. Mrs. Cassatt is photographed wearing an evening dress of white taffeta; side-swept, strapless, covered with a little jacket; by Ceil Chapman; Bonwit Teller, Philadelphia. Also at Saks Fifth Ave.



MRS. ALEXANDER J. CASSATT

I N

P H I L A D E L P H I A . . .

MRS. EDGAR SCOTT



MRS. CHARLES B. GRACE

I

IN PHILADELPHIA *cont'd*

In Philadelphia: Mrs. Grace (this page), with the brightest of blue eyes, the quickest of smiles; steady worker at the University of Pennsylvania museum; interested, and more than able, in archæology, literature, riding, golf; with four sons, each at different schools; wears country clothes very well. She is photographed in a coat that is a natural choice for a Main-Line life; rust-coloured doormat wool, buttoned with brown lizard; by Philip Mangone; at Bonwit Teller, Philadelphia; Bonwit Teller, N. Y.

In Philadelphia: Mrs. Wallace (opposite page), blond, slim, striking; with an exceptional clothes sense—an eye for fine tailoring. She rides well, hunts with the Radnor Hunt. She is photographed dressed for it, in a dark grey flannel coat with light grey flannel collar (her idea); chamois-colour breeches; highly polished black boots. Her son, eight years old, is already an established horseman; has won many prizes on his pony. He wears a hard, blue velvet hat, brown tweed coat, tan breeches.

MRS. HUGH C. WALLACE
AND HER SON,
EDWARD OWEN, JUNIOR.





HORST

I
N PHILADELPHIA... *continued*

VOGUE, OCTOBER 1, 1950



In Philadelphia: clothes along these lines; for a life more country than city; for villages that are full-grown towns; for a private, inter-family, inter-club way of life. The clothes are photographed on Miss Kapy Gardner, Philadelphian, now of New York; all at Bonwit Teller, Philadelphia.

Opposite page: A city suit, Philadelphia, or points beyond. Grey worsted flannel, with a red velveteen vest, its collar overlaying the jacket. Suit by Cherubino, \$60. Also at Russeks.

This page, left: Village and country choice: tangerine suède jacket in easy, "little boy" lines, \$40; grey worsted dress, tangerine suède belt, \$30; by Held & Foster. Also at Jay Thorpe.

Right: City, village, country dress in dark green corduroy with a coin-dangling leather belt; by David Crystal in cotton and Avisco rayon, \$30; also at DePinna. City addition: a leopard tippet, by Russel Taylor; also at Annis.



MRS. LEWIS C. DAVIS AND HER SON, TURNER WILLIAMS



I N P H I L A D E L P H I A *continued*

In Philadelphia: A close family life; the handsome children, a community tradition. All clothes, both pages: Bonwit Teller, Phila. *Opposite page:* Mrs. Davis, spirited, outgoing, with true Snow White colouring—black black hair, very white skin, is photographed with her favourite occupation: her young son, Turner. She wears a Grandee coat of rust fleece, by Philadelphian Tina Leser; also at Bonwit Teller, New York. Sally Victor hat. Turner's suit and hat: grey wool flannel by B. Schwartz. *This page, above:* As very young Philadelphians would look at dancing school, or, without the white gloves, at a birthday party. One, in a blue dress tied with a satin sash, \$8. The other in pink, \$6. Both in Sanforized cotton broadcloth, by Einhorn; also at Arnold Constable. *Right:* A coat for a country winter, a late rainy autumn. In water-repellent wool tweed, with a mouton collar. Hems pre-arranged and finished to be let down with the pull of a thread. By Coat Craft, \$32.50; also at Lord & Taylor.



HORST



The rose above is made in Philadelphia by J. T. Thorne, who have made velvet roses a *spécialité de la maison* for fifty years. Shown here, worn *à la Balmain*, tucked in the top of a long, crushed-down suède glove, by Meyers of (of course) Philadelphia.

The shoes (at the left and below), the rhinestone-lit stocking, are Philadelphia-made, also. Newton Elkin designed the suave ottoman dinner opera pump, the black nylon lace dinner shoe (both at Lord & Taylor). Willys of Hollywood designed, for Sanson, the stocking of sheerest grey, with an ankle-attention-caller in permanent dewdrops; Altman. Ingber of Philadelphia made the small black velvet dinner bag; soft and light, to hang from the wrist when the rhumba orchestra plays "Jack, Jack, Jack."

All clothes, accessories shown on both pages are at Bonwit Teller, Philadelphia.

Opposite page: Miss Bell, daughter of the Honourable and Mrs. John C. Bell of Wynnewood, was one of last year's prettiest Philadelphia débutantes. Tiny, blond, quick, she dances and plays tennis extremely well; already has a personal, well-established sense of fashion. She is photographed in a cocktail-on-to-dinner costume: short, strapless dress, with covering, fitted jacket. In black silk taffeta, the velvet collar lit by sequins and jet; by Harvey Berin; also at Bergdorf Goodman. Hat, with jet and sequins, in black Martin velvet, by Florence Reichman.



IN PHILADELPHIA... *cont'd*



HORST

MISS SOPHIE S. BELL



IDEA: THE DOUBLE-RÔLE EVENING COAT

Exceptional in a year of exceptional evening coats. Valentina's imaginative black faille, lined in black velvet, arranged to close on two levels. Closed doubly, it completely covers a late afternoon or short evening dress. Closed only at the bolero level, it sweeps back to float over the most bouffant ball dress (nice, to have only the décolletage really covered). The skirt length is important to the whole idea. Longer than day-length, but much less long than ankle.

RRISONHE

NEWS: THE BIG WINTER HAT

Exceptional, after winters of little-close-hats. Dior's Breton, a winter skimmer, lifting away from the hairline. Sitting precariously (it would seem), it promises to be a very solid fashion success. A hat to wear above a narrow *or* not silhouette. With small shoulders, a non-rising collar, close-drawn hair. Copied in black melusine (here is Texture at its most texture-y); the almost-level crown, in hatter's plush. Hat (to order); earrings; Bergdorf Goodman

COFFIN



LEAD ME TO MY LEISURE... AND LET ME BE

BY JEAN TIGAR

Nobody can say I don't profit by what I read. For years I've been clipping recipes I'm going to try sometime. I've even put away a sheaf of household hints in case I ever feel like cleaning. But it was those *What to Do with Grandma?* articles that *really* gave me pause. Everybody seemed to get steamed up at once over what I was going to do with my leisure when my children didn't need me any more. As the authors have been so careful to ask, what *am* I going to do when my services become a drug on the market? Have I started any hobbies? Are my friends increasing or decreasing? (As a matter of fact, most of my friends are *increasing* but I can't see what that has to do with it.) How long has it been since I joined a new club? And so on.

The sociologists, anthropologists, and other ologists don't have to worry about me. I intend to spend *my* leisure just sitting and talking. As I see it, a good conversationalist is born, not made; and the average woman who has been married a number of years has put in a frustrating time of it. As she goes about her manifold household tasks, who is there for her to talk to? Her children? Nonsense! They never *say* so, of course, but *they* think nothing she has to say is worth listening to. Her husband? Maybe. *If* she doesn't have the type of husband who can concentrate politely on everything she is saying while thoroughly digesting the evening paper.

It's the more easily persuaded oldsters I'm worried about. In the lobby of our public library, there is a huge, garishly decorated poster that says ADULTS! PATRONIZE YOUR COMMUNITY CENTRE! LEARN FOLK DANCING! PLAY GAMES! TAKE UP PAINTING! This is an excellent illustration of the trend I am talking about. And it bothers me when I think of the countless unsuspecting people (either those who already have their leisure or those who are about to be specially trained for it) such propaganda will attract. Because this type of program was obviously designed by comparative youngsters who do not have enough to keep them occupied; and it only bears out my husband's theory that all this talk about the importance of and the necessity for hobbies is a definite outgrowth of our present passionate devotion to higher learning for the younger generation (he wishes he had his money back). You spend your life and a large part of your income getting the children through college and what do they do? They become ologists of one sort or another and

come home determined to try out what they learned; try it out on you know who.

It was different yesteryear. Grandma and Grandpa were expected to act their age and allowed to grow old in peace. Nobody urged them to play games, be dancers, or take up anything. My Grandma Sanders was a fine illustration of what I mean. After she brought up and married off her daughters, and without any help or training whatsoever, she devised a thoroughly delightful way of employing the mellow years. She concentrated on keeping her lawn in good condition. I can see her now! Every day after breakfast she'd pretend to dust a little and then she'd relax in the big black leather chair near the window where she could see but not be seen from the street. Here she enjoyed the double advantage of spending wonderfully uninterrupted hours watching the whole fascinating procession sweep by, while keeping in readiness terrible and sudden noises to scare away any children who chanced near her grass. I recommend this, for what it is worth, to the worriers-about-age—has anyone ever considered giving those who are about to reach their retirement special vocal training, that they might sound like Bela Lugosi, Peter Lorre, or Boris Karloff, the quicker to enjoy thick grass?

The dictionary defines the word leisure as: *freedom from occupation or work; ease*. Exactly! Could anything be simpler? How can leisure be leisure if it's spent *doing* something? After a man and his wife have brought up a family and waved them from the nest, they have *earned* freedom from occupation. Maybe there *are* parents with enough left-over energy and ambition for folk dancing but I don't believe it.

As far as I'm concerned, the whole thing smacks of a plot anyway. It reminds me of the time my children were small and I managed, after much advance preparation and manoeuvring, to get an afternoon off. Going downtown on the bus, I chanced to sit in front of two young mothers who were comparing notes. When one said to the other, "—and you wouldn't *dare* to sit down and read a magazine before they're in bed—they can't stand to see you read if it's not an out-loud fairy tale or a funny book," I smiled and nodded to myself. *That's* the crux of the whole keep-the-old-folks-occupied-to-the-teeth movement. It was started by someone frustrated in youth, because his mother sat around all day reading who-dunits quietly to herself.

WHO IS THE OLDER WOMAN?

By the author of *Live Alone and Like It*,
whose new book, *You Can Start All Over*,
will be published next year,

MARJORIE HILLIS ROULSTON

SOME twenty-five or thirty years ago, the Older Woman was the lady who had managed to hold out into the middle forties. She was beginning to age, but was not yet elderly. I ought to know, because at that time I was an editor on this very magazine and, on the rare occasions when we published clothes for the doddering old dear, I frequently wrote the captions.

"The surplice line of this little frock," I penned pityingly, "gives a slender, youthful look to the older figure." Or, perhaps, "The soft fold of white chiffon at the neckline is flattering to the throat no longer young." "Frocks for Frankly Forty" was used by one magazine, and the clothes themselves stressed dignity rather than chic, while the implication was that they fitted the lady's life as well as her figure.

It would be a brave editor today who would show clothes of that type, or any other type designed especially for a woman in her forties. At that now youthful age, she is wearing any smart clothes she likes, often bought in the débutante department and now and then among sub-deb models. You can find her in her garden in slacks, on the tennis court in shorts, and on the beach in something almost as abbreviated as her daughter's bathing costume.

And why not? You have to meet her face to face to tell her from her daughter. Her figure is as young, her complexion is as fresh, she gets around as much, and she often goes to the same places, if not more exciting ones.

In recent years, our authors have seen the light as to who she is. In the dark ages of the twenties (dark for her), the romantic heroine was seldom over twenty-two and eighteen was more alluring. She was dashing and "sophisticated," but she was seldom very interesting. Any woman appearing in a magazine story who had lived long enough to become interesting—say a woman of forty—had the minor rôle of somebody's mother or was a Character, like Tish and her engaging friends. They were entertaining and might even arouse a mild affection, but they were never glamorous. Today, however, our best heroines have daughters, if not granddaughters. The sweet young things who starred in former years are looked upon by current authors either as Social Problems or as slightly underdone and more than slightly comic, to be written about with understanding humour.

In the theatre, too, the days when the middle-aged stars

of *The Years of Discretion* represented a brand-new idea have long since passed. It is no longer startling for a heroine of over forty, or even fifty, to fall in love; and a play about one of these durable creatures and a suitably antiquated male does not end with them sitting cozily before the fire, slippered feet on the hearth rail, as did one that is clear in my memory. Today, the lovely lady of *The Wisteria Trees*, with a past and a marriageable daughter, is what the public admires and prefers as a heroine.

Nor are things any different in real life. The women with most appeal in the public eye are no longer Bright Young Things. The Duchess of Windsor, Mrs. Harold Talbott, Clare Luce, Irene Dunne, Mrs. Franklin D. Roosevelt, Margaret Chase Smith, Gloria Swanson, Mrs. Huttleston Rogers, Lynn Fontanne, Helen Gahagan Douglas would far rather be known for their wisdom and wit than for the charms of youth, as who, today, wouldn't?

Who, then, is the much-discussed character, the Older Woman? If not the woman in her forties, it is equally certain that she is not the woman in her fifties, for *she* is practically non-existent. Most sensible women today stop being any definite age somewhere after forty and don't begin again till after the once-terrifying age of seventy. Very wise they are too. I still remember the stir the late Lady Mendl caused back in the days already mentioned when I was writing captions. She Got Around, it was even rumoured that she stood on her head, and it was all pretty wonderful, at her alarming age. But, assuming that the newspapers reported her age accurately at her death, Lady Mendl was all of fifty-four, thirty years ago when the excitement ran the highest. Wasn't she amazing, we used to ask, awe in our tones. In a few years she would actually be *sixty* which wasn't older; it was frankly old.

If you stop to consider just who is filling the rôle of the Older Woman currently, a long line of women will pass through your mind and you will probably decide on the woman in her early sixties. But are you quite sure the ones you are thinking of are still in their early sixties? I, for one, know a lot of young women who will never see sixty again, though they are far too wise to admit it. They are smart; they have good figures; they are slim; they stand well; they are alert and attractive. And they are having as good a time as any college girl (*Continued on page 208*)

UNCLE ERIC MET HER FIRST

BY THOMAS W. PHIPPS

A FEW weeks ago, Joe Carter and his Uncle Eric ran into each other, quite unexpectedly, at a cocktail party and were introduced separately to an unusually attractive girl called Caroline King. She was dark and petite, and, on first glance, seemed almost too immaculately turned out. Her hair was smooth, with every strand in place, her nail polish and make-up were faultless, her handmade shoes highly polished, with an unmistakably expensive look. She wore a simple black dress, a close necklace of pearls, the whitest gloves, a small neat handbag and had a paper cigarette holder. She looked "finished" enough to walk right into the window of Bonwit Teller, take a pose and stop traffic for two blocks. It wasn't until she laughed, which, as it turned out, she did quite often, that you realized that she was actually made of flesh and blood and not plaster of Paris.

Uncle Eric met her first. He was feeling particularly chipper; a week end in the country had given his cheeks a reddish glow; his moustache was clipped and trim; he was wearing a dark grey flannel suit, a vertically striped navy-blue and white shirt and stiff collar, a small, red-checked tie, a carnation, and a pair of shining black shoes, very lightly soled, which he swore had been worn by his father on his own wedding day. He was sipping vodka—the perfect picture of an agreeable dandy.

Although Uncle Eric had quite an eye for the young ladies and had been known on occasion to walk at least two blocks out of his way to follow a well-turned ankle, there was nothing roguish about his behaviour towards them. From the start he made it clear that he enjoyed their prettiness, their perfume, their company, but they need have no fear he was going to stroke their hands, tweak their cheeks, or urge them to talk baby talk. His one great fear was that anyone should think him an old fool. If he was old enough to be a girl's father, he said so without coyness. All he demanded from them was that they be pretty and unaffected. If they were, then he got the greatest pleasure out of trying to give them a good time, a stimulating, amusing time—to beau them as, he very rightly considered, only men of his generation really knew how to do.

He and Caroline got along well from the first moment. After they had shaken hands, he cleverly manœuvred her into a corner, sat her in a comfortable chair, and went off to get her a fresh cocktail, explaining that the one she held in her hand looked warm and a little dreary.

Caroline was instantly flattered. In a moment or two

he was back with the cold drink, three shrimps, two baby sausages, and some shreds of carrot on a small plate. He drew up a chair beside her and ten minutes later had found out all the vital statistics of her life. She was from St. Louis, at present living alone in New York. She had inherited some money from her grandfather, she was twenty-one, her heart was her own, and she was shortly planning a motor trip to Mexico City.

She spoke of herself freely because she instinctively realized that Uncle Eric was really interested; it wasn't just cocktail-party chatter. As she talked, he watched her and listened attentively; no quick glances around to see who was coming and going, no restless waiting for her to finish so that it would be his turn again.

After a few minutes, Uncle Eric, almost abruptly, changed the subject. He was controlling the conversation, and like a conductor with an orchestra, he felt a sudden need for change of pace. Caroline sensed his authority and was delighted by it. She was desperately tired of the usual undisciplined ramblings at cocktail parties.

He began pointing out some of the guests he knew and in whom he thought she might be interested. He gave quick thumbnail sketches, discovering in Caroline's sharp reactions that she was a knowing as well as an observant young lady. He turned the matter into a guessing game. What was that man's business? Was that girl married; if so, which was her husband? Caroline was stimulated; Uncle Eric, amused.

But, conscious that she might be getting restless, he twice made moves to bring over passing young men to introduce them. Each time she stopped him. She could meet young men at any time, but an amusing, mature man who knew how to compliment her without actually saying any of the stock phrases, who made her mind work quicker and made her feel almost witty—there was a man too rare to let go. But what had he done—what had he said that made her feel so pleased? Was it the unspoken approval in his eyes, the not-speaking-down-to-her, or was it that he had a technique made up of many subtleties, and perfected over the years by constant use?

Uncle Eric was holding out his old-fashioned silver cigarette case and urging her to try an Egyptian cigarette. She took one. He lit a match for her.

In the next few minutes they talked of her hair and how she was letting it grow back to its normal length—a move which had Uncle Eric's blessing. Of a good picture *Kind Hearts and Coronets*; of a better (Continued on page 202)



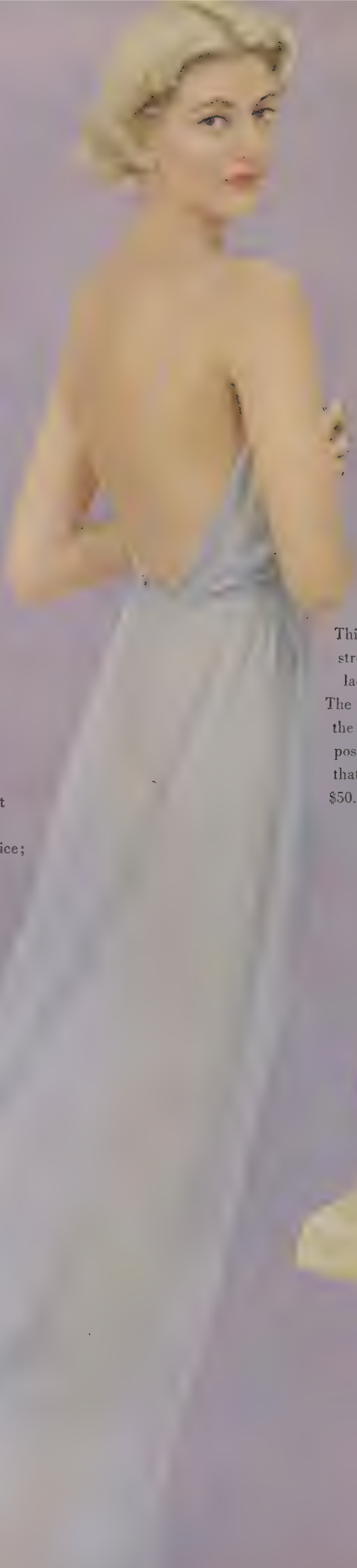
RAWLINGS

HERBERT BAYARD SWOPE, JUNIOR

Mr. Swope, about to leave for New York from his father's Long Island house, "Keewaydin," in Port Washington, where he and his family often spend week ends. At N.B.C. he produces two television shows, "The Clock" and "Lights Out." The Lebow suit he is wearing here, made for a part-city, part-country life: the jacket, single-breasted, easy; the cloth, two-ply worsted in a town-or-country tone. Suit, \$85; at Lord & Taylor; Roos Bros.; Kaufmann's; Halle Bros.



Left: Flame nylon tricot in a gentle design. Shirred through the bodice; the neckline, curved; the skirt, flowing, full, \$13. Lord & Taylor.



Left: Cloud grey nylon tricot. Thin straps. A *seamless* skirt strewn with a few lacy flowers. The accomplishment: the most fragile possible look in a fabric that's anything but. . . \$50. From Lord & Taylor.



Above: Indigo nylon tricot. Deep, dark, but more illuminating than black. The sort of design you might expect of an evening dress. Widespread neckline edged in lace; clinging, soft sleeves. Price news: \$15. Lord & Taylor.



DRESSMAKER IDEAS IN NYLON NIGHTDRESSES



Left: Blue with a purple shadow.
Nylon tricot pleated all over,
pleated forever. Thin, string straps.
The line, waisted high, thinly sashed.
\$40. From Bergdorf Goodman.



Above: A colour, a line, new to nylon tricot.

Ming yellow nightdress completely pleated at
the front; smooth, fairly full at the back.

The price, pleasant news, \$17. Bergdorf Goodman.

All designed by Vanity Fair. All, also at
Garfinckel's; Marshall Field; Frost Bros.; J. W. Robinson.



"SOMETHING BLUE"

In Paris, in New York, running through the autumn-winter collections: blue. Many blues, strong and fresh. For your own collection, you might, beginning now, plan to go into a Blue Period, repeating blue by day, after dark. Or you might use blue (a velvet shoe, say) as a period—to other colours. On these and the next pages, new blues.

Left: Night-lights blue dress with a big bow, front peplum. By Ted Shore, in Celanese rayon taffeta, \$40. Bendel's Young-Timers.

Below: Blue-eye blue, in a day-length dress for five o'clock and on to a little dinner. In rayon taffeta, with a bow-tied puff of a collar, a box-pleated skirt. By International, \$25; at Altman. Both of these blue dresses are also at Himelhoch's; I. Magnin.



THE BLUE SHOE: VELVET

Opposite page: Tapered opera pump in the deep-pile brilliance of blue velvet, to wear, after dark, with grey (or taupe, black, white, pale pink, or more blue)—and pale stockings. Shoe by Palter DeLiso, \$23; Bonwit Teller; Harzfeld's; Neiman-Marcus. Nylon stockings, 51-gauge, 15 denier, by Alba, \$1.50; The Blum Store; Kaufmann's. Chenille broadloom, made by Mohawk, to order; W. & J. Sloane.



FRANCES MCLAUGHLIN

“SOMETHING BLUE” *opposite*

Opposite page: High-pitched blue. Tweed, pin-pointed by black, bound in black. A suit that might be your one blue, or a stand-by among blues. By Glenhunt, in Forstmann wool, about \$110; Lord & Taylor; Best's Apparel; Carson Pirie Scott.

Above: A dress of wool crêpe in bright day-blue, the blue heightened by black braid binding, black buttons—and sometimes, as here, by adding emphatic blacks and white—a muff, a velvet hat, long white gloves. Dress, by Dorothy Cox, in Juilliard wool, \$45. Marvella pseudo-pearl necklace, earrings; all at Bergdorf Goodman. Dress also at Kaufmann's; Hudson's.





FOR GREY-HAIRED BEAUTIES

MRS. RAY MILLAND *opposite*

She's grey-haired, she's beautiful, she's the wife of one of the movies' fixed glamour stars. And she has made a notable fashion of her grey hair. (With her year-round sun tan, the whole aura is of burnished silver and gold.) She is photographed in her house in Westwood in an Adrian dress in two of the grey-haired woman's compliments: bright blue and plum silk satin. Gunther Jaeckel; Robinsons, Beverly Hills.



BEIGE LACE, TO THE FLOOR

It's the equivalent of a face-veil in what it can do: creamy beige lace as an overall mist. Another thing. Lace gives all the definition to the figure that a stiff fabric gives. But the difference: lace is thin, thinning. Here, a dinner dress veiled at the shoulders. By Du Barry, in rayon lace; sizes 12 to 20. \$35 at Altman.



DELFT BLUE LACE, SHORT DINNER

A short dinner dress in lace, the colour of Delft china. And just about the most sure-to-be-becoming thing a grey-haired woman could wear. Because of lace, the line is shaped clearly, but softly. Here, shirring at the oval neckline, the (good) sleeves. By Andora, in rayon lace; sizes 14½ to 24½. \$30 at Lane Bryant.





SHORT OVERCOAT

Above: From Paris, this is. One of Balenciaga's important short overcoats, the length, half-way between jacket-length and full-length. Held out by the firmness of the fabric, the coat hangs *away* from the body; is meant to be worn—and undoubtedly you know the rest of the sentence—over 1950's narrow skirt. Copied by Seymour Fox in beige Forstmann wool with a duvetine finish. The collar, black velvet; curved, folded high. About \$120, at Saks Fifth Avenue; Garfinckel's; The Dayton Company.

FULL GREATCOAT

Opposite: From Paris, this idea. One of Schiaparelli's important great overcoats, the line, bell-shaped, sloping out to a wide hem. Its scale is heroic—the collar, the buttons, the angled pockets, everything. Tucked into the lapels is a series of secret little pockets. Greatcoat, adapted by Swansdown in Forstmann wool, beige with a creamy tinge. About \$100, at Altman; Vandervoort's; H. Liebes. Schiaparelli showed it in her collection with grey; a grey suède helmet angled low over the eyes.

UNDERWRITING THE SLIM CURVE

To wear slimly curved fashions you need a slimly curved figure—not straight, not hour-glass, but smoothly controlled. Here, new designs to underwrite, for example, the slim trumpet-skirt dress by Christian Dior—New York. (In Forstmann wool, about \$195; Bergdorf Goodman; I. Magnin.)

1. Step-in sheath: front panel firm; back and sides comfortably elasticized. In light nylon and rayon-and-nylon satin. By Flexees, \$11; at Saks 34th.
2. Long brassière of sheer leno elastic and lace, all nylon. \$5. Lightly boned, thigh-controlling sheer power net girdle with an indicated waist, elasticized satin back. Talon zipper. By Gossard, \$15; Tailored Woman.



3. Persuasive all-in-one line with power net sides, rayon satin panels. The waist-length brassière-top is of cotton lace and net. By Munsingwear.
4. Girdle in leno elastic and taffeta, all nylon; three sections to a side; Talon zipper. \$11. Nylon taffeta bra, \$3.50. Both by Jantzen. At Stern's.
5. Corselet of rayon satin woven with Lastex, the sides elasticized, the brassière-top semi-attached in the centre. By Warner, \$30; Altman.
6. Low plunging strapless brassière of nylon taffeta with stays to the waist—without a break. \$5. Pantie girdle knitted of cotton and elastic with a front panel of rayon satin. By Maidenform, \$3.50. Both, Gimbel's.
Opposite page: Insuring the slim curve, the smooth line, this all-nylon authority in power net and satin, with appliqué over the bosom, a ruffled edge. By Lily of France, \$40. Lord & Taylor; The Blum Store; I. Magnin.



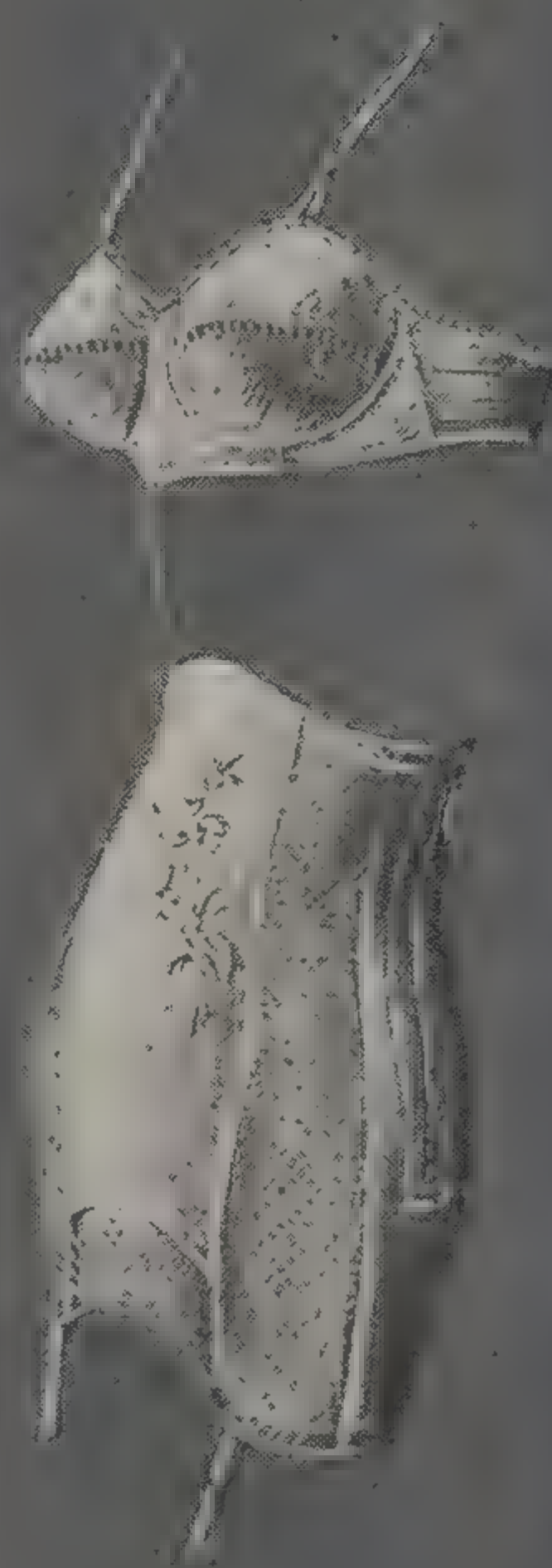
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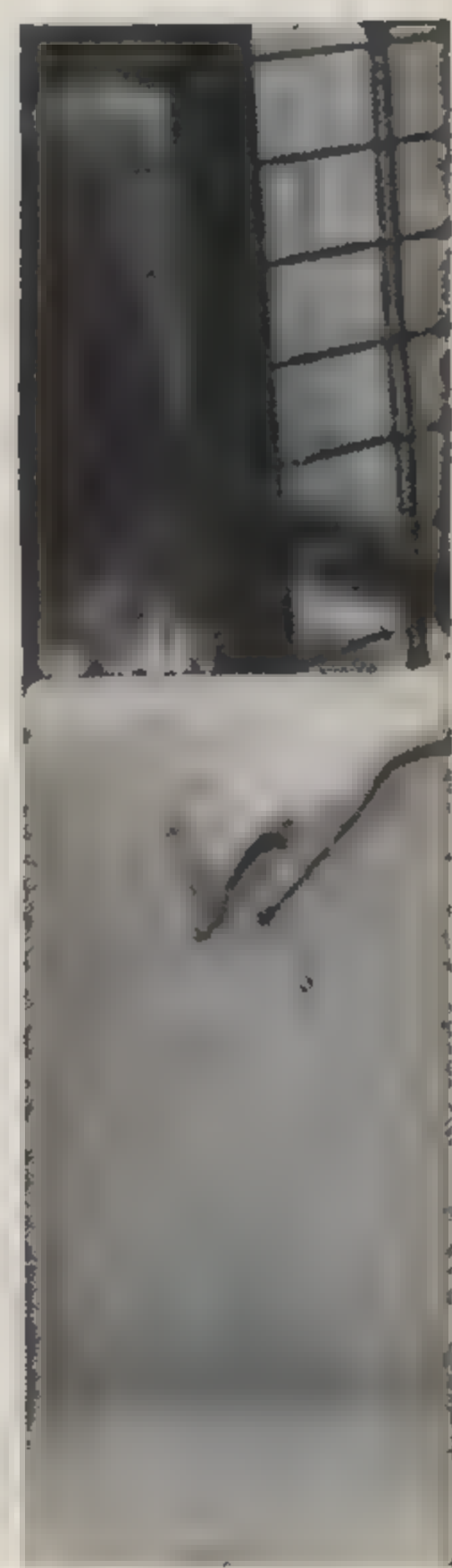
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6

de Vlasman





Opposite page: To spend the day in, any day—a neat and elegant black suit of Forstmann wool-and-rabbit's-hair. By Bass. Sizes 10 to 20, \$70; Saks Fifth. Tailored colour with it: red calf bag, by Koret; Best's. Suit also, L. S. Ayres; Harzfeld's.

1. Dress and jacket with the look of a suit, to serve as a suit. The jacket and skirt, brown, the bodice gold colour, all in worsted jersey. By John Casella. Sizes 10 to 20, \$125; Bonwit Teller. The veiled little hat, gold felt; from John Frederics. 2. Tea-time dress of black rayon crêpe, the detachable collar pink (to cast a rosy glow) rayon satin, jet-embroidered. By Mary Elizabeth. Sizes 14 to 44, \$70. From Lord & Taylor. 3. Country-city dress and straight, longish jacket, in black, brown, and white bird's-eye wool tweed, braid around the collar and pockets. By John Traina. Sizes 12 to 40, 12½ to 22½, \$125; Saks Fifth. Alligator bag by Koret; Best's.

4. Afternoon dress of black rayon crêpe with a side-pointed peplum (friend of the figure); the deep V neckline filled in by a gilet of iridescent silk taffeta, side-swept in a bow. By Fred Greenberg. Sizes 12 to 40, \$50; Jay Thorpe. The head-hugging hat, a pointed curve of black braid; John Frederics. Background, these interiors, and page 179: The Manor House.



1

TOWN TO COUNTRY: LUNCHEON TO TEA

SIZES 10 TO 44



COFFIN

2



3



4



1



2

SIZES 12 TO 44

GUESS HOW MUCH?



3



On these two pages are a group of women's clothes in regular and half sizes. Sound in fashion, understated in detail, any one of them deserves to be the "extra dress," or even the pivot of a good wardrobe. And who will guess their prices? Nobody at all.

1. Suit effect: slim dress and jacket with long (and lengthening) revers. Bodice in rayon tissue faille, skirt and jacket in Milliken sheer wool, all plum-coloured. By Westover. Sizes 14½ to 24½, \$25. Altman.

2. Stratagem for a woman: sheer wool dress with wide lapels, a moderate V-neckline. By Mary Allen in green Pacific wool with a trio of thin black frogs. Sizes 16½ to 24½. \$18. Lane Bryant, New York. Black lapin stole, \$28 tax included; Harold J. Rubin.

3. The straight, tall line made easy to wear by a skillfully flanged skirt. Wool crêpe navy-blue dress. By Smarbilt. Sizes 14½ to 24½. \$23. From Lord & Taylor.

4. Good as the day is long, this beige worsted jersey dress, buttons and belt of brown alligator. By Mynette. Sizes 14½ to 24½, \$18. Lord & Taylor. All pseudo pearls on this page by Richelieu; Altman.

5. An afternoon dress of ribbed black rayon crêpe, lighted with blue faille, its cowl neckline soft and fluid as a scarf. By Fashioncraft. Sizes 12½ to 24½, \$25; Lane Bryant. Mink-dyed squirrel cape-stole by Richard Scott. From Russeks.

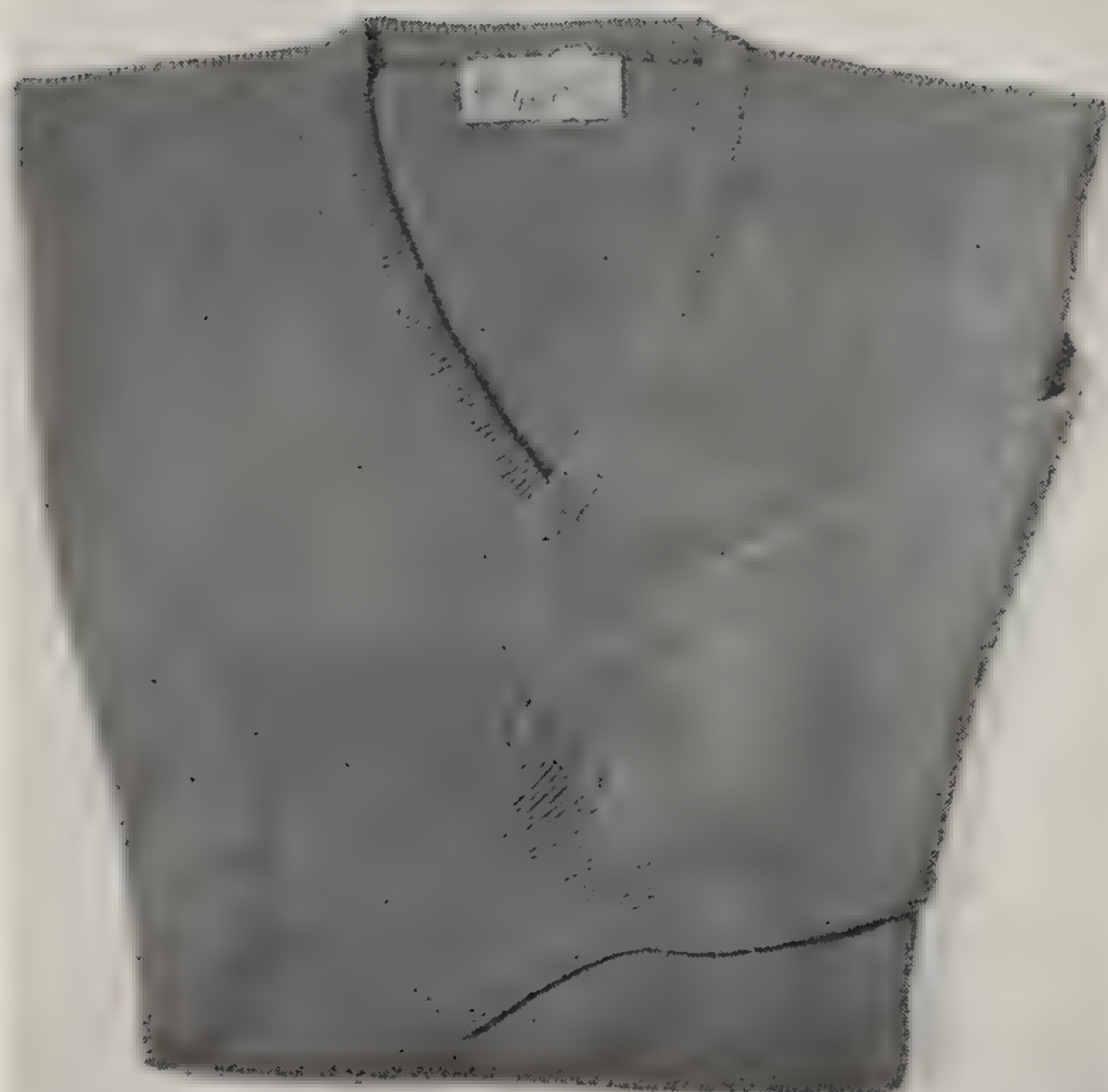
6. The beloved shirt dress in brown rayon crêpe, with heart-shaped studs. By Paul Sargent. Sizes 12 to 20, 38 to 44 and 12½ to 26½, \$23; at Hudson's; Younker Bros. Dunlap hat; Kislav gloves; Best's.

5



6

COFFIN



IN PHILADELPHIA...

City people who are in love with the surrounding countryside and spend part of the time there, as Philadelphians do, understand and value such city-country matters as good sweaters and leather touches. Here, examples of each—made in Philadelphia. *Above:* Man's long-sleeved pull-over, navy-blue cashmere-and-nylon, a 50/50 mixture to help keep the sweater in shape through many washings. In sizes 36 to 46, \$13.

Below: Short-sleeved short coat-sweater in natural colour cashmere-and-nylon. Sizes 34 to 40, \$14. Both sweaters made by Glasgo. Both, Bonwit Teller, Phila.; also, Saks Fifth Avenue. *Right:* Light, sturdy elastic suspenders with ostrich leather ends and brass fittings, \$3.30. Suède belt, the colour of dark mahogany, lined with calfskin, \$4.70. Suspenders and belt both made by Pioneer. Both at Bonwit Teller, Phila.; also at Macy's.



MEHLMANN



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richly lined. High-polished gold finish frame. In
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NOT TO BE TAKEN FOR GRANTED

(Continued from page 149)

is a thing to arouse wonder and pride, and when it ceases to arouse them, then the light of the American spirit will begin to flicker and burn low.

It all goes back, of course, to the extraordinary group who, in 1776, attached the word "public" to national affairs. Up to that time the soldier, the statesman, the judge, even the post-rider, went about "the king's business." In England they claim to be doing so to this day, although every rational man knows that the phrase has lost its meaning; it was here that "the king's business" was first frankly converted into "public affairs." Governments, said our formal Declaration, are instituted among men "to effect their safety and happiness" and when any becomes destructive of these ends "it is the right of the people to alter or abolish it."

That's flat. That is an unequivocal assertion that nothing has a right to survive unless it contributes to the safety and happiness of the people. Change, therefore, is not in itself either good or bad; all depends upon the effect of the change on the safety and happiness of the people. But if that is the very mudsill of our government, how can we take anything for granted? Obviously, we can not; and if, nevertheless, we do, by that very act we are altering or abolishing the American system at its foundation. Of all aliens, therefore, the man who complacently takes America for granted is the most un-American. His ancestors may have come with Captain John Smith, or on the *Mayflower*, and the family may have resided continuously in this country ever since; but notwithstanding that he is as un-American as the loudest howler in the Kremlin.

Indeed, he is more so, if there is truth in the Christian doctrine that those who sin against the light are worse than those who sin in darkness. The Muscovite knows the prodigious success of the American system only by hearsay, which is a kind of evidence too unreliable to be accepted in a court of law; but the American is an eye-witness.

Hearsay evidence, indeed, is never less reliable than when it purports to convey the secret of the United States. For the real success of America is not to be measured by statistics, or caught on photographic film, or even portrayed, except fragmentarily, by the painter's brush or the sculptor's chisel. The event we see is but a reflection of the vastly more important invisible event that produced the visible success. The factories of Detroit, the banks of New York, the stupendous granary of the Mississippi Valley, the limitless food and fabrics that come from the South, the fleets that cover the seas and the flights that darken the skies, the steel-tipped battalions, are all effects, not causes. Made of steel and concrete they may be, adorned with solid marble, with genuine silver and gold, but they are none the less mere shadows caused by the light that glows within the hearts of men and that is

the only reality in American success.

That light is the determination to effect the safety and happiness of the people.

True, it is not yet fully realized. Even after these many years it remains smoky and dim by comparison with what it might be. But it is a light and never since the flame first sprang up has it been utterly extinguished. Far as we still remain from paradise, by comparison with other nations we have contrived to effect a considerable degree of safety and an impressive total of happiness. We have talked too much of our high standard of living as the foundation of our safety and happiness, but we have not talked enough about it as the result. No safe and happy people ever failed to raise its standard of living, but it isn't the standard of living that makes a people safe and happy. Nothing does that but courage, imagination, and devotion.

But name, if you please, the calculus by which the statistician can measure creative imagination. Describe the camera so sensitive that it can photograph the high heart. Identify the artist who has portrayed with scientific precision the devotion, not of Washington and Lee, but of the Unknown Soldier, whose name is Legion, and who did nothing noteworthy but die that America—not you and I, but America—might live. Then, but not until then, you will have a documentary report that you might take to the Kremlin to strike the Muscovite dumb.

Until you understand that success yourself, however, you can not hope to transmit it to another; and you will not understand it as long as you take it for granted as something that came about by the mere operation of the laws of nature, as tides ebb and flow regularly, and weeds cover untended soil. You will not understand it until you have some conception of how much "blood, toil, sweat and tears" not merely hundreds of great men but also millions of little men put into the achievement.

More than that, the very basis of understanding is the realization that our forefathers did not do it all. They merely began a process that is for us to continue, and for our children, and grandchildren, and great-grandchildren to carry on through many generations. For, remarkable as has been our success, a government that will provide adequately for the safety and happiness of all the people is far, very far, in the future. Yet that is a minor matter. The point is that we are nearer to it than we were when the country began—if but a handbreadth nearer, yet nearer. The prime necessity is to keep moving—if at a snail's pace, yet moving; and that requires taking nothing for granted.

We have successfully translated the king's business into public affairs. We are in process of translating the good of the realm into public welfare. Incidentally to those processes, but to the admiration of the

(Continued on page 193)



Refresh... Add Zest to the Hour

In town, ice-cold Coca-Cola is around the corner
 from anywhere. But out where there are no corners,
 the hero of the party is the one who brings the Coke
 along—ice cold in the handy picnic cooler.



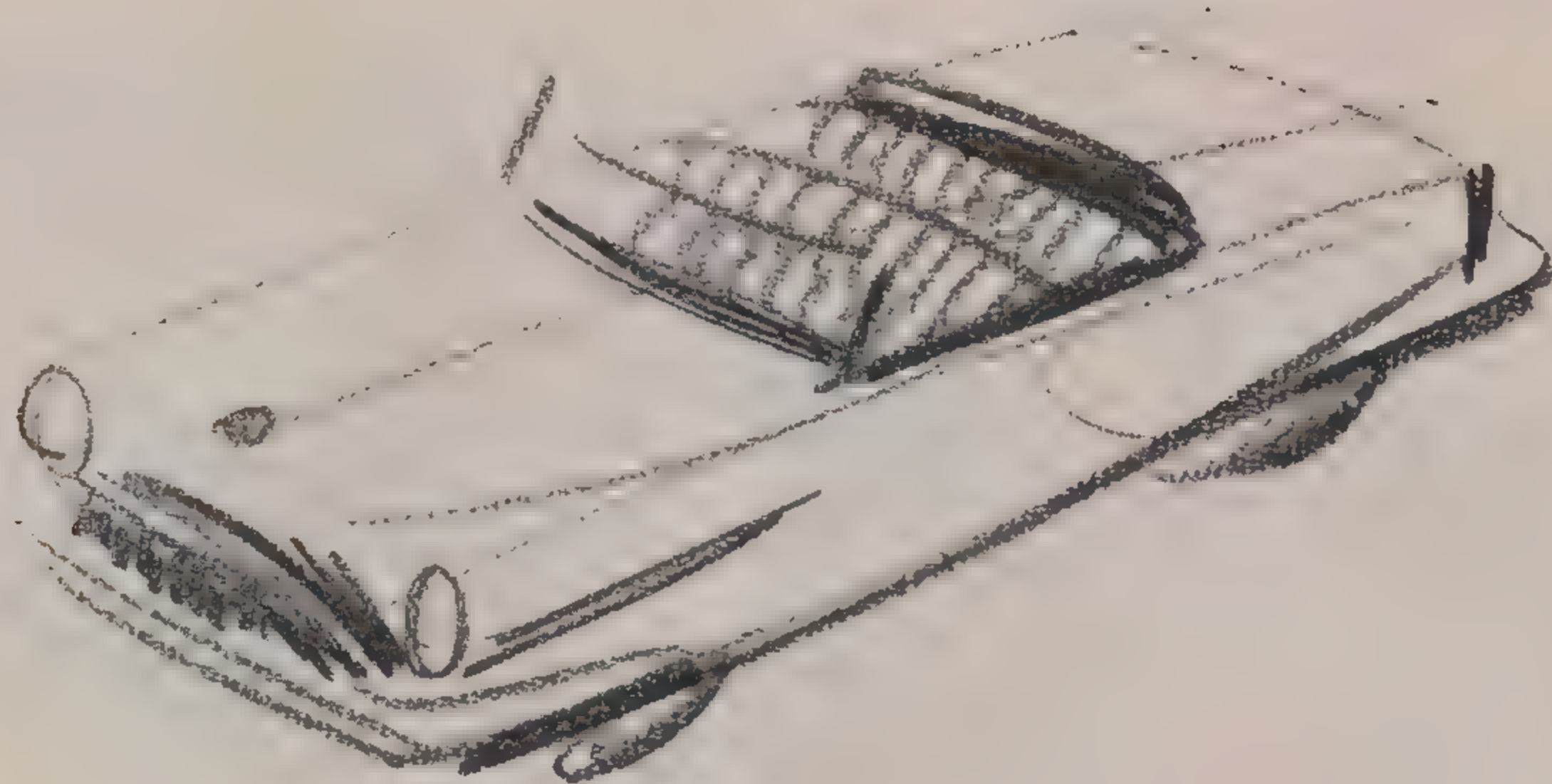
*Ask for it either way... both
 trade-marks mean the same thing.*

nothing takes the
place of genuine
leather for distinc-
tion and durability



Fine furniture and fine automobiles are truly fine when upholstered in Genuine Leather, for no other material confers such distinction and durability... offers so much pleasure in its use... so much pride in its possession. Genuine Leather is more than worth its extra cost.

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NOT TO BE TAKEN FOR GRANTED

(Continued from page 190)

world, we have attached "public" to such once aristocratic privileges as education, communication, sanitation and individual security. If we have developed none of them perfectly, we have made a beginning with all.

Nevertheless, there lies ahead a task vastly greater than all this, a task on which, after a hundred and seventy-four years of national existence, we have not made a beginning and have not even learned how to make a beginning. It is the task of attaching the adjective "public" to yet another noun, one so vague that it defies exact definition, yet carries enormous significance. That noun is "culture." The Greeks would have said without hesitation—indeed they did say in different words—that "public culture" is a contradiction in terms, because culture is by definition the possession of the elite.

As far as experience goes, the Greeks were right. A civilization in which huge masses of people, a majority of all the people, are capable of understanding and enjoying the highest achievements of the mind and spirit has never been created. But the men who founded this republic specialized in doing what had never been done and therefore was regarded as impossible; and the men who built on that foundation have not yet admitted that the fact that a thing has never been done is a sufficient excuse for an American not to try it.

No vast economy dependent almost entirely on land carriage had ever been created until the American railroad system was built. There is one instance in which we did the impossible in the material world. No collection of thirty million immigrants drawn from every nation under heaven and adhering to every creed on earth had ever been hammered into a solid, orderly, one-language state until this country did it. That is an instance in which we did the impossible in the non-material world.

If there has never been a public culture—a "democratization of culture" if you prefer long words—so far, that has nothing to do with the case. If the thing is desirable for the safety and happiness of the people, our forefathers have left us under an obligation to try it. Without doubt, the old boys have laid out a long, hard, and exacting job for us, but they were hard men—harder than the oak, the hickory, the ironwood of the forests that fell before them, harder than the rocks of the mountains that they split to carry their highways through, harder than the steel they bent and twisted into whatever shape would suit their need, harder than the savage continent that they subdued. It is idle to expect such men to lay out soft tasks for flabby sons. Such men do not think they can have flabby sons.

To build a country in which the humblest citizen may be perfectly safe and happy would be, unquestionably, to build the New Jerusalem. So what? You and I will never live to

see it, but what has that to do with it? Jefferson didn't live to see San Francisco built on the edge of the Pacific, but he started us on our way, and it is up to us, the living, to keep going. We may be well assured that we shall fall by the road, short of the goal, but to fall nearer, if only by inches, than the last man fell, is to share in the success of America.

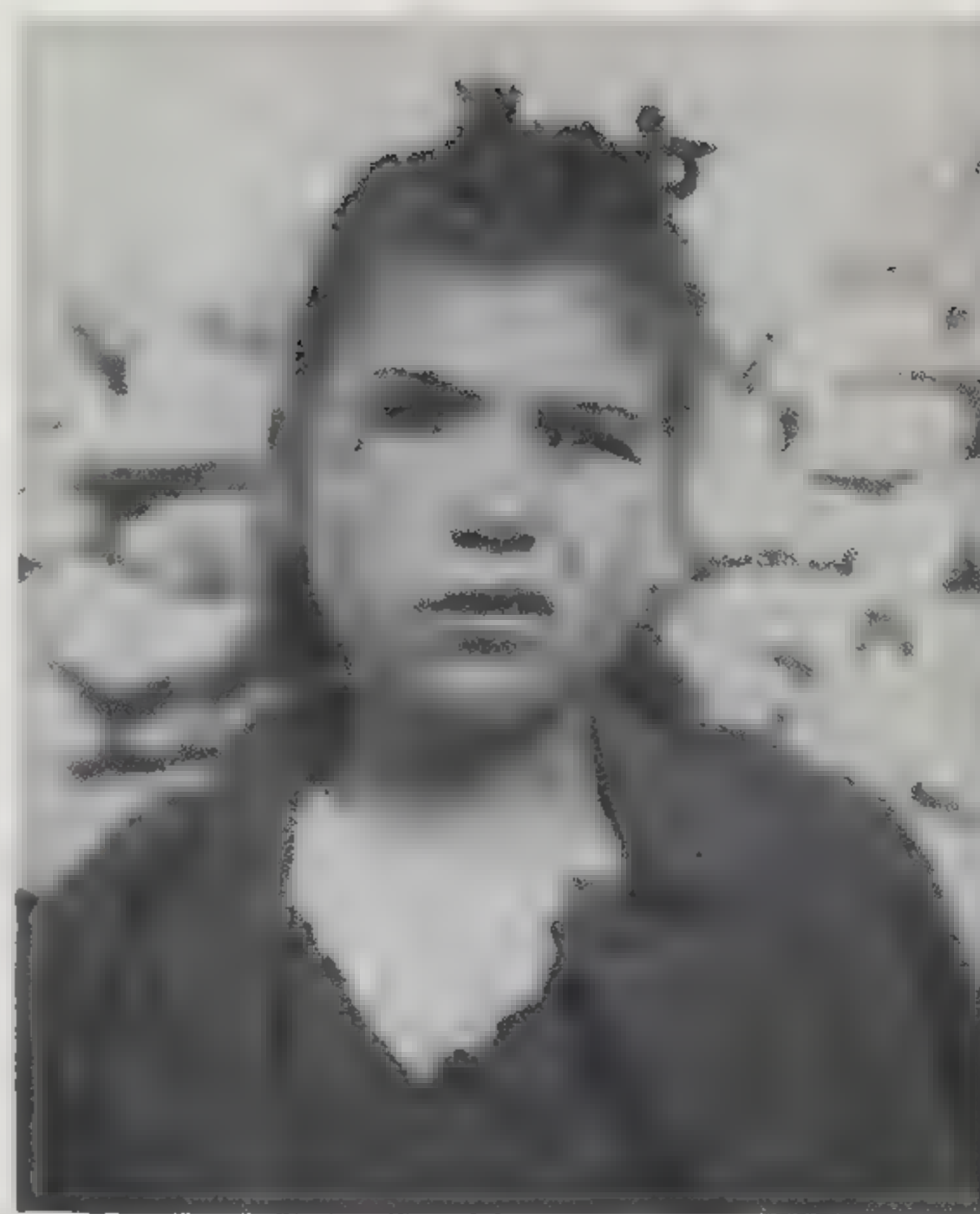
It is my belief that one of the best Americans ever heard of never saw this country until he was sixty years old. I refer to Pierre Samuel Du Pont de Nemours, born in 1739 and a new arrival here in 1799. I call him a top-flight American, not because he survived and not because he founded a family that even today is not what you would call unknown, but for a remark in a letter he wrote in 1816 to his friend Thomas Jefferson.

In it Du Pont talked of the stupendous amount of work that must be done before the wilderness could be converted into the sort of country that he and Jefferson desired it to be and believed it would be. Nor was the old Physiocrat thinking in terms of powder factories, and paint factories, and plastic factories to be built, and of billions of dollars to be accumulated. He was thinking, rather, of the vastly greater labour involved in cultivating, not the land, but the minds and spirits of men. He was realistic enough to perceive that the magnitude of the task approached infinity; but he was American enough not to let that stop him.

Mon ami, he wrote in a passage striking then and even more striking a hundred and thirty-four years later, *nous sommes des Limaçons et nous avons à monter sur les Cordillères*, "we are snails and we have to climb the Andes"—a pretty shrewd estimate of the job that lies before Americans now if they are to make good the promise of the Declaration. But it was his comment that raised old Pierre Samuel into the ranks of real Americans and gave him his great share in the true success of America. He might reasonably have written, it is hopeless, it is impossible, it is folly to try. But he didn't; instead, he wrote, *Par dieu, il y faut monter*, "By God, we must climb!"

That was not reasonable. It was utterly unreasonable, but it was the kind of unreason that has made and will keep America great.

[EDITOR'S NOTE: Gerald W. Johnson is a shy, gentle-voiced man, now sixty, who for seventeen years wrote strong and provocative editorials for the *Baltimore Sun*. The author of twenty books, bold, succinct, often witty and mostly chronicling ideas and history, he is best known for his *Roosevelt: Dictator or Democrat*; *American Heroes and Hero-Worship*; *Woodrow Wilson, An Honorable Titan*, and his most recent book, *Incredible Tale, which was a Book-of-the-Month Club selection.*]



VARVARA—when found by Foster Parents' Plan for War Children in Greece



VARVARA—after months of receiving help from Foster Parents' Plan for War Children

"I WANT A BLUE EYE..."

This is Varvara, a twelve-year-old Greek child. Her father and mother starved to death during World War II. Varvara was eight years old when she witnessed this ghastly death of her parents. She still talks about it. Three years later, during the civil war in Greece, Varvara was hit in the cheek by a mortar shell. She lost her right eye completely, and the vision in her left eye has been greatly impaired. Yet life holds great joy for Varvara: a hair-bow, a dress, a spoon, a meal—things hitherto unknown to this little girl. To say nothing of plastic surgery for her face. This means a series of operations, but eventually all the shell fragments will be removed and horrible infections cleared. Then Varvara will be able to wear an artificial eye. Although her left eye is brown, Varvara says joyfully, "I want a blue eye!" She says she loves Americans, "they are fixing my eye and my face, and they help children everywhere, not only Greece, Italy, France . . . everywhere."

This child is but one of thousands who have been maimed and disfigured by war. Funds are needed for plastic surgery, artificial eyes, and prosthetic limbs.

You alone, or a group can help the thousands of children now in desperate need overseas, by becoming a foster parent. You will receive a case history and photograph of the child, who remains in his own country. Correspondence through our office is encouraged.

The Plan is helping children of fourteen different nationalities in Greece, France, Belgium, Italy, Holland, England, Czechoslovakia and China. By aiding these children you are working for the greatest aim of all—for peace.

The Foster Parents' Plan for War Children does not do mass relief. Each child is treated as an individual with the idea that besides food, clothing, shelter and education, the child will live in the homelike atmosphere and receive the loving care that so rightfully belongs to childhood.

EDNA BLUE, International Chairman

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Address

City State Date

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LADY FROM PHILADELPHIA

If you were sitting in a deck chair on an ocean liner watching your fellow passengers taking their morning constitutional, the four easiest women to identify, before they had said a word, would be: the Southerner, the Parisian, the lady from the Shires, and the Philadelphian.

That this last type should be so easily recognizable is a curious fact. Philadelphians lay no claim to being more chic than the San Franciscans; they are not more outstandingly elegant than the New Yorkers, more aristocratic than the ladies from Charleston, more beautiful than the belles of Richmond, and yet whatever it is they have identifies them as surely as does their accent.

And there is not only one Philadelphia flavour, one Philadelphia look, one Philadelphia point of view, one Philadelphia quality of charm. There are several.

Mrs. Charlton Henry's hand-box chic is as truly Philadelphian as the handsome Mrs. Harold Talbott's energy and drive; Mrs. T. Markoe Robertson's gaiety and fantastic charm are as Philadelphian as Mrs. Harold Vanderbilt's friendliness and love of the country.

What, then, are some of the clues to the Philadelphia flavour? One of the first is that the Philadelphia woman's clothes are always of the very best quality. Her shoes, inclined to be sturdier than absolutely necessary, are often old, always highly polished. Her tweeds are tweedy, her gloves the whitest. Her luggage, her handbags, her leather belts are well-worn, well-polished, obviously the best.

She has a mania for neatness. When she watches a tennis match at the Merion Cricket Club her print dress is the coolest in the stands, and even after three hours in the boiling sun still looks as if it had just been taken off a hanger.

She has her own uniforms for every occasion, for the Rittenhouse Square Flower Market, the Rose Tree Races, the Main Street Fair. No matter where you find her, the first impression you have is of the "correctness" of her dress. Her horror is to be thought overdressed. Her clothes are almost entirely free of little extra touches, nothing to mar the detailed correctness, and never would she wear the belt of a golfing dress around her coat for Sunday luncheon.

And yet, for all her careful approach to her clothes, the Philadelphia woman is completely natural and unaffected. She laughs easily, she flirts, she tells jokes, she is not against an occasional practical joke, and although she is among the most travelled women in the land she rarely develops an attitude of obvious worldliness. She takes Philadelphia with her wherever she goes.

She has a tremendous sense of "family," and family beauty and allure seem to pass from generation to generation. From Mrs. T. Charlton Henry to her two daughters, Mrs. John S. Ames, junior, of Boston and Mrs. Philip D. Armour, junior, of Chicago. From Lady Ribblesdale (Ava Willing) to her daughter Alice Astor (now Mrs. Pleydell Bouverie).

From Margaretta Drexel (Lady Winchelsea) to her Finch-Hatton daughters. From the late Mme. Jacques Allez (Mary Paul) to her daughters, Mrs. George F. Baker, junior, and Lady Duncannon. From the lovely Alexandra Devereux, former Mrs. Rodman Wanamaker and now Mrs. Courtlandt Gross, to her daughter Minnie, a *débutante* of last winter.

To be intellectual is not her aim and end but because of her self-confidence she will, in conversation, tackle any subject with anyone. She approaches conversation with energy and wit, and the chances are, if you sit next to her at dinner you'll have a very good time. That is one of her greatest flairs—she knows how to have, and how to give, a good time.

For some curious reason, she likes to give the impression, when away from home, that all the big dinner parties, the cocktail parties, the smartly dressed women, the gambling, leave her rather frightened, a little bewildered. But anyone who has seen her on her home ground knows that her parties are just as big, the women just as smartly dressed, the stakes just as high.

She is unashamedly smug in her attitude to New York, and because they do not exist in her own town, she is slightly appalled by New York's café society and the public night-life. (Hers is a city of houses where few of her friends live in apartments, except at the Barclay.) Because all her entertaining is done in her own house she has developed into an outstanding hostess. Her food and wine are the best, her hospitality, though less renowned than that of the South, is equally warm.

Her parties have a vitality and sense of gala that make other parties in other cities seem tame. Her guests eat more, talk more, drink more, sing more close harmony, dance more energetically, and see in more dawns.

High points of her calendar are the traditional Assemblies late in January, the Annual Charity Ball at Christmas, the opening of the Metropolitan Opera season at the Academy of Music, the parties given by members at the City Troop Armory.

Most of her friends have moved to the country, usually somewhere out along the Main Line. A country where the people are inveterately horse-minded and you'll almost certainly see her at the dinner the night before the annual Spring meet of the Radnor Hunt Club, the luncheon the day of the Devon Horse Show and Country Fair.

On theatrical tryout opening nights when dressing is a "must" the first-nighters' list almost invariably includes the George Strawbridges, the Edgar Scotts, Mrs. John T. Dorrance, the Hugh Wallaces, the Reeves Wetherills, the William Coxe Wrights, the Laurence H. Eldredges, and the Alexander Cassatts, among others.

She enjoys the spontaneity of into-the-car and off to Wilmington, to Baltimore, to any lighted candle anywhere. She's efficient, gregarious, uninhibited, and generous. And most telling of all, she's devastatingly feminine. There's the Philadelphia Flavour, and mighty tasty, too.

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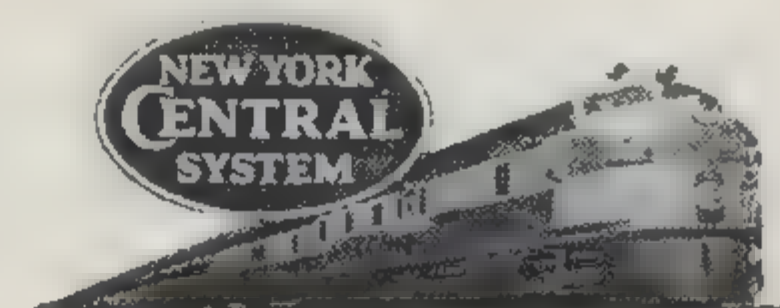
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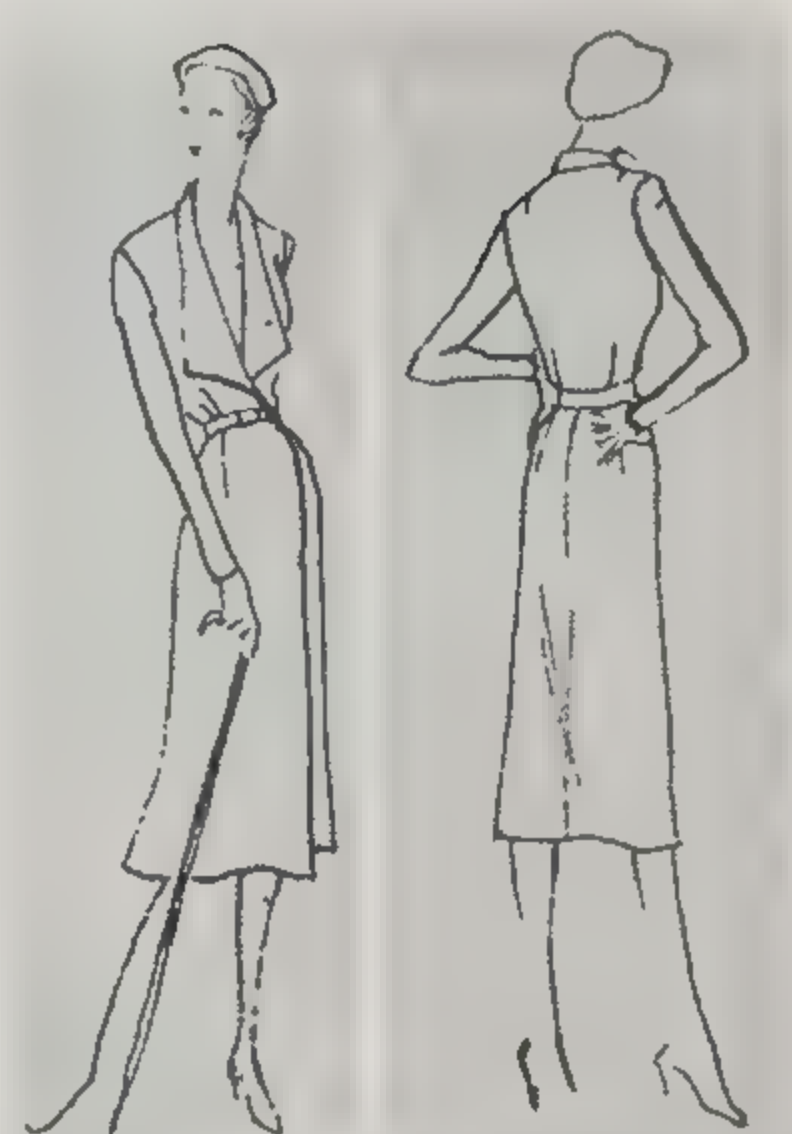
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VOGUE PATTERNS

(Other views and sizes of patterns shown on pages 134-135)



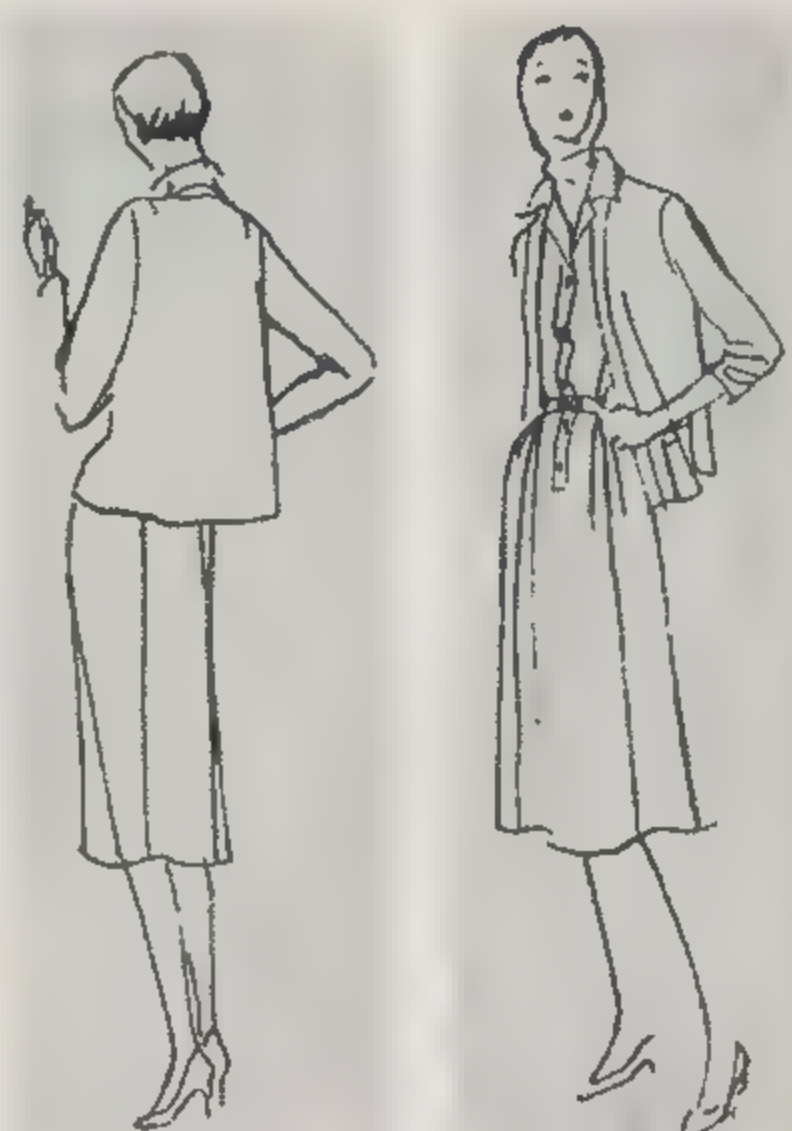
7204

Left: Pattern No. 7204, town dress. Sizes 14 to 20 (32 to 38); 40 to 46. For size 16 (34): 3 yds. of 54" cloth, may be grey. Price, 75c.



S-4148

Above: Pattern No. S-4148, afternoon dress. Sizes 14 to 20 (32 to 38); 40 to 44. For size 16 (34): 4½ yds. of 39" material. Price, \$1.



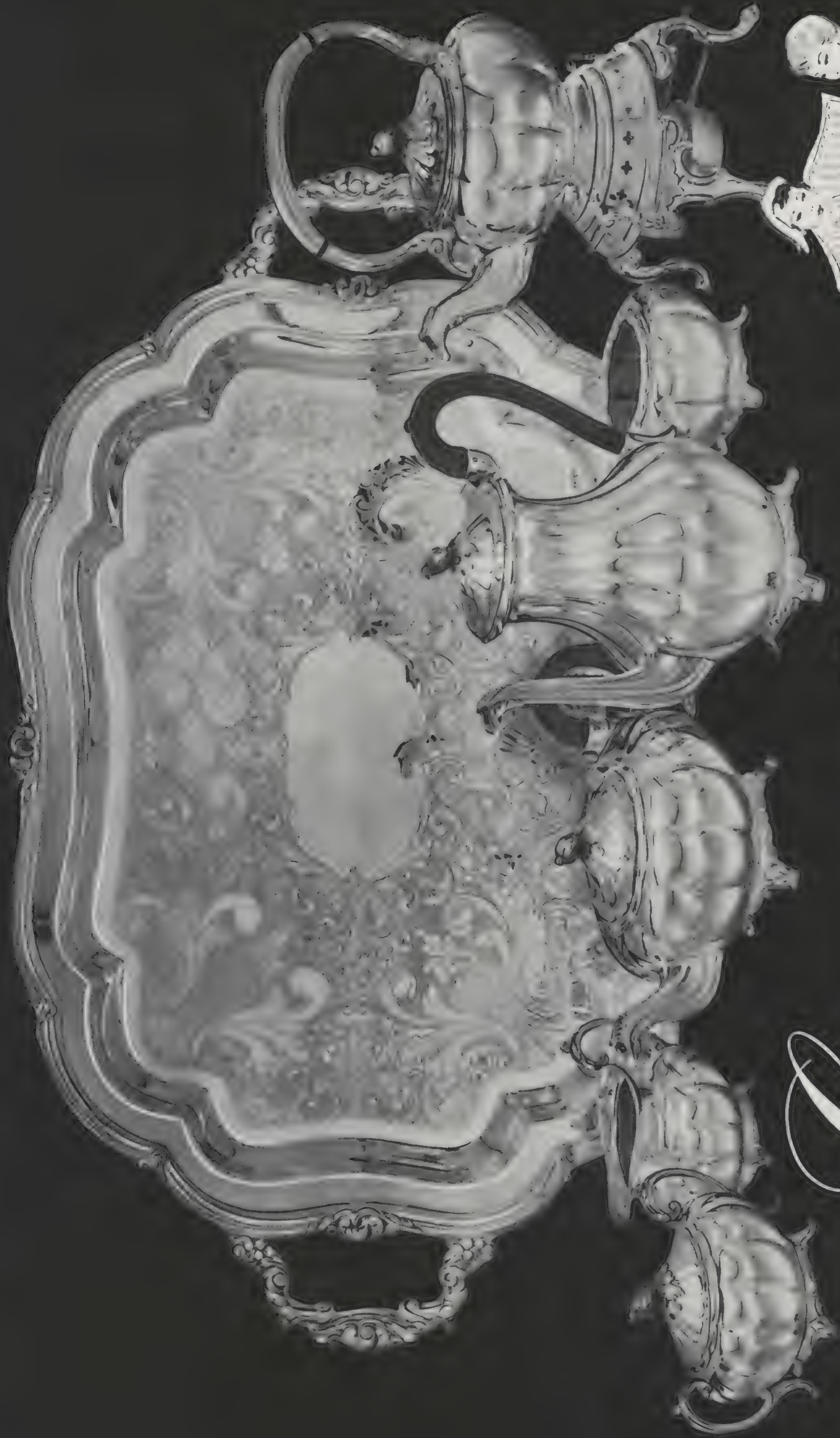
7205

Left: Pattern No. 7205, country week-end dress and cardigan. Sizes 12 to 20 (30 to 38); 40 to 44. For size 16 (34): 4 yds. of 54". 75c.

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CORRECTION

In the August 15 issue of Vogue, in a feature called "Young Broadway Producers," an unfortunate misstatement was made that we would like to correct. Lemuel Ayers designed only the stage sets for *Oklahoma!*, *Bloomer Girl*, and *Inside U.S.A.* The costumes for the first two were designed by Miles White; the costumes of the latter, by Eleanor Goldsmith and Castillo. To Messrs. White and Castillo, to Miss Goldsmith, and to the readers—our apology.



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Community's own authentic reproduction of a fine old Sheffield design. Tea and coffee service, Melon* design, Community* silverplate. Five-piece service (tray and kettle not included), \$160.00. At fine jewelry stores and silverware departments. Federal tax additional.

INDIVIDUAL PIECES:

Tea Pot	\$43.00
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Waste Bowl	\$17.00
Coffee Pot	\$48.00
Creamer	\$24.50
Tray, large (26 in.)	\$90.00
Kettle and Stand	\$125.00

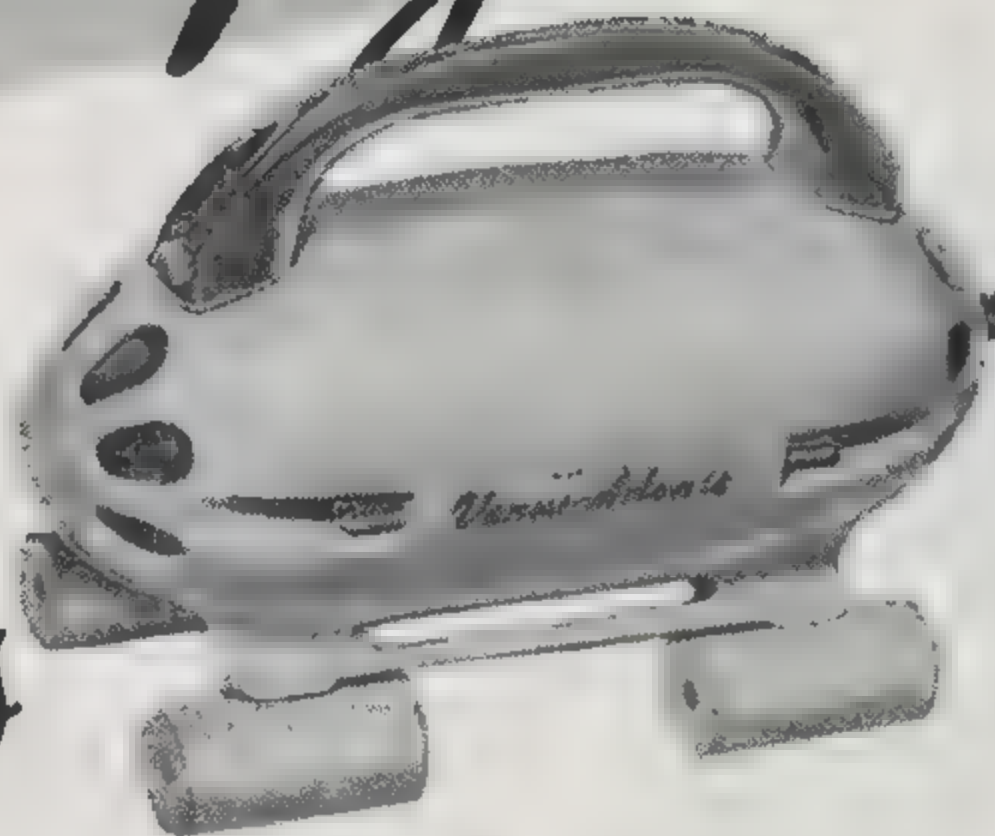
PIECES IN MELON DESIGN, NOT SHOWN:

Well and Tree Platter	\$37.50
Entree Dish (11 in.)	\$47.50
Water Pitcher (2 qts.)	\$37.50
Gravy or Sauce	
Bowl and Tray	\$42.50
Tray (22 in.)	\$55.00

Re-vitalize and

*Streamline
your Figure*

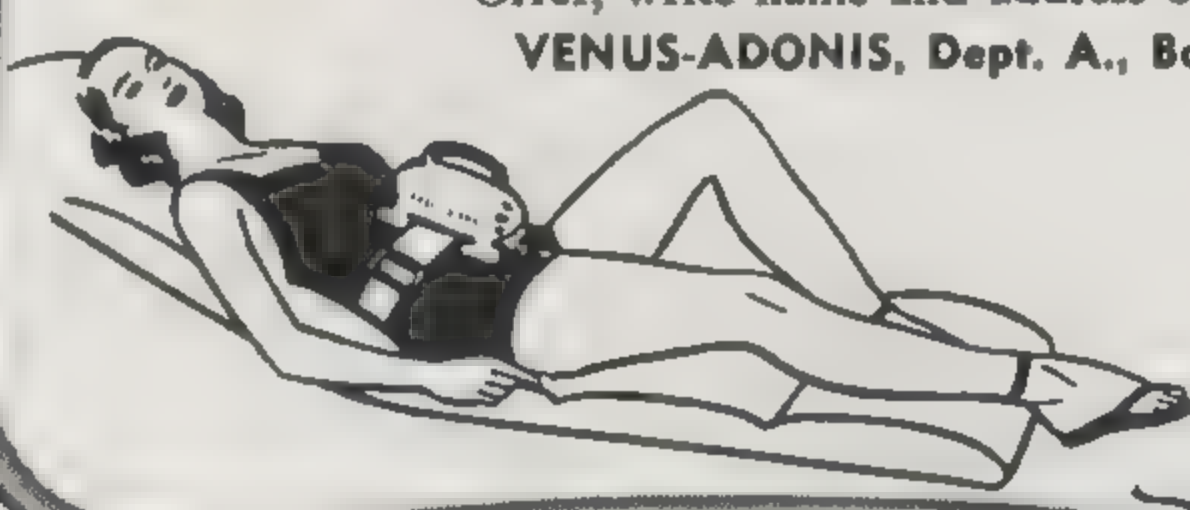
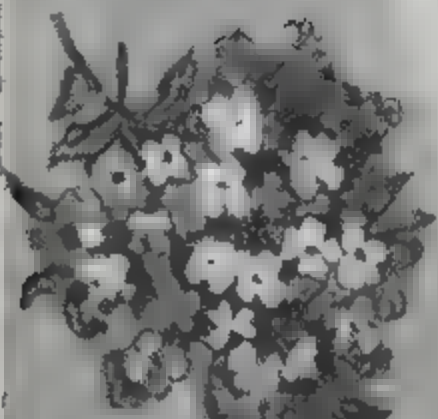
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VOGUE PATTERNS

(For other fashions made from
Vogue Patterns, see pages 134-135)

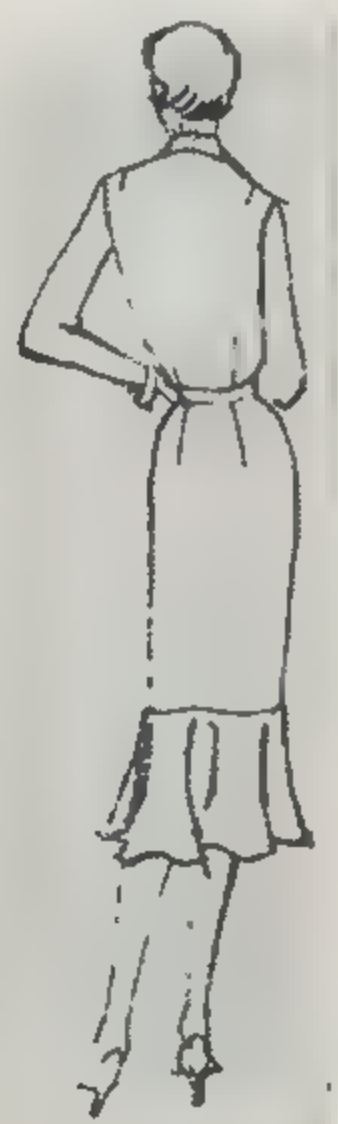


Right: The new chemise dress, easy-to-fit, coat style. Made without any seam at the waistline; to cinch in with a belt or to wear straight and beltless as a coat. Good in black corduroy, beige jersey or plaid worsted. For size 16: 27 $\frac{3}{8}$ yds. of 54" fabric. Sizes 12 to 20 (30 to 38). "Easy-to-Make" Pattern No. 7215. Price, 60 cents.

7215

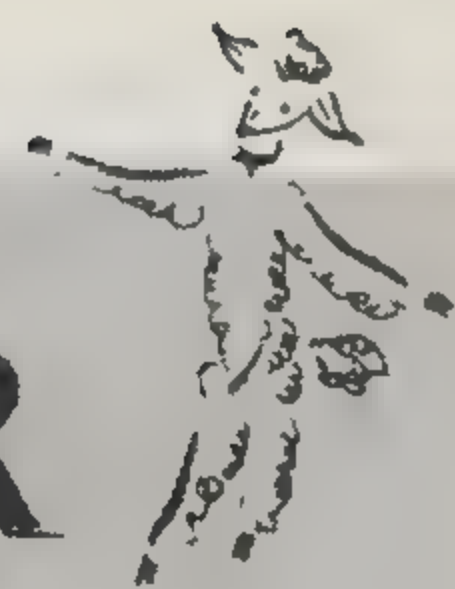


Left: The new trumpet-skirt dress; narrow, long, and then the sudden break into moving flares, accentuating slimness. To make or have made, perhaps in a dark brown or Oxford-grey flannel, or in a rust or golden tweed. For size 16: 2 $\frac{5}{8}$ yds. of 54" fabric. Sizes 12 to 20 (30 to 38). Pattern No. 7220. Price, 75 cents.



Dagmar

It's KID LEATHER



of course

Wonderful to the eye,
and the foot

About
\$17.00

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EXOTIC EYE MAKE-UP
WITH *Maybelline*
PREFERRED BY REALLY SMART
WOMEN THE WORLD OVER —
EYE SHADOW • EYEBROW PENCIL • MASCARA

The loveliest shoes are made of
KID LEATHER



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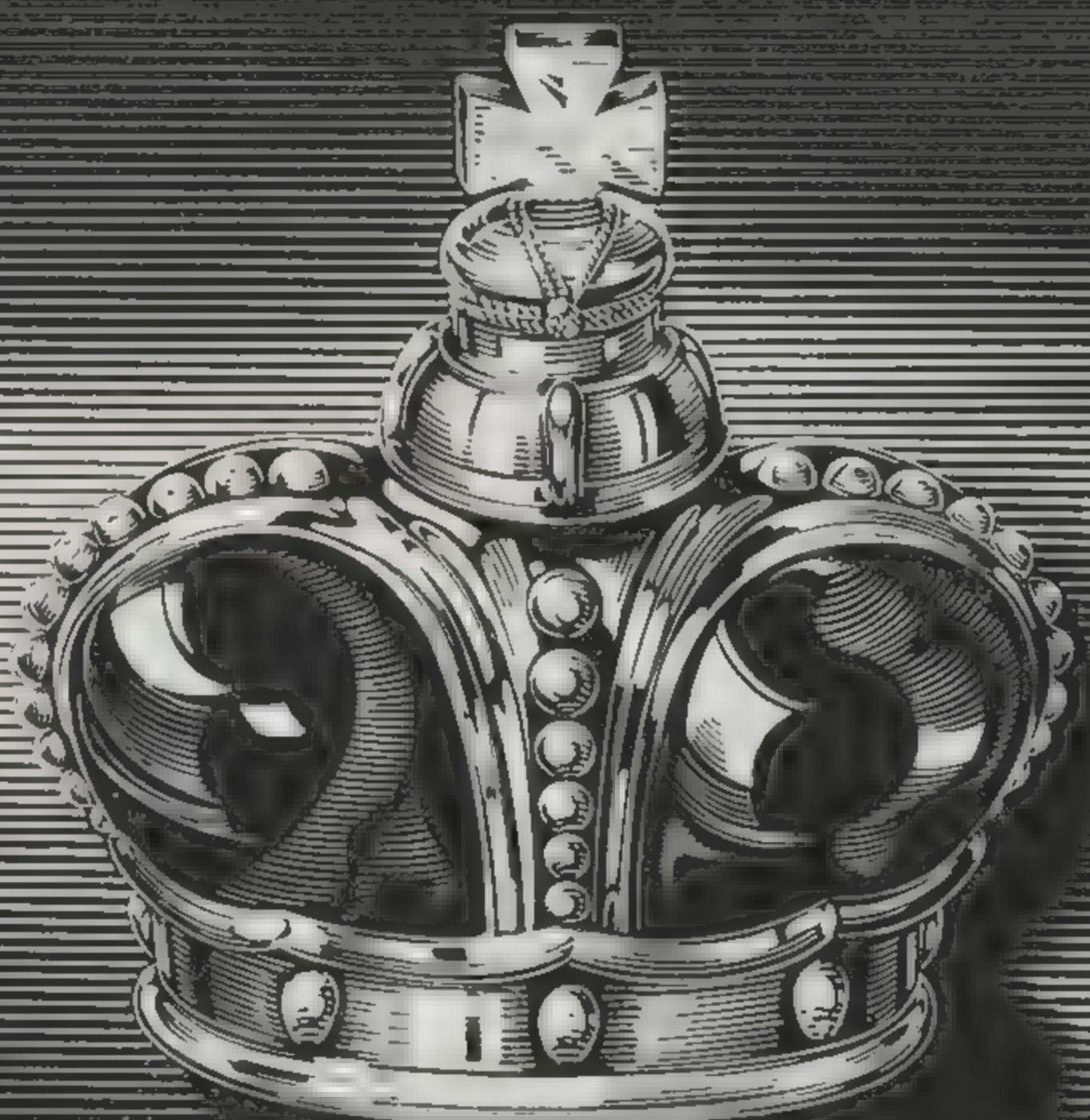
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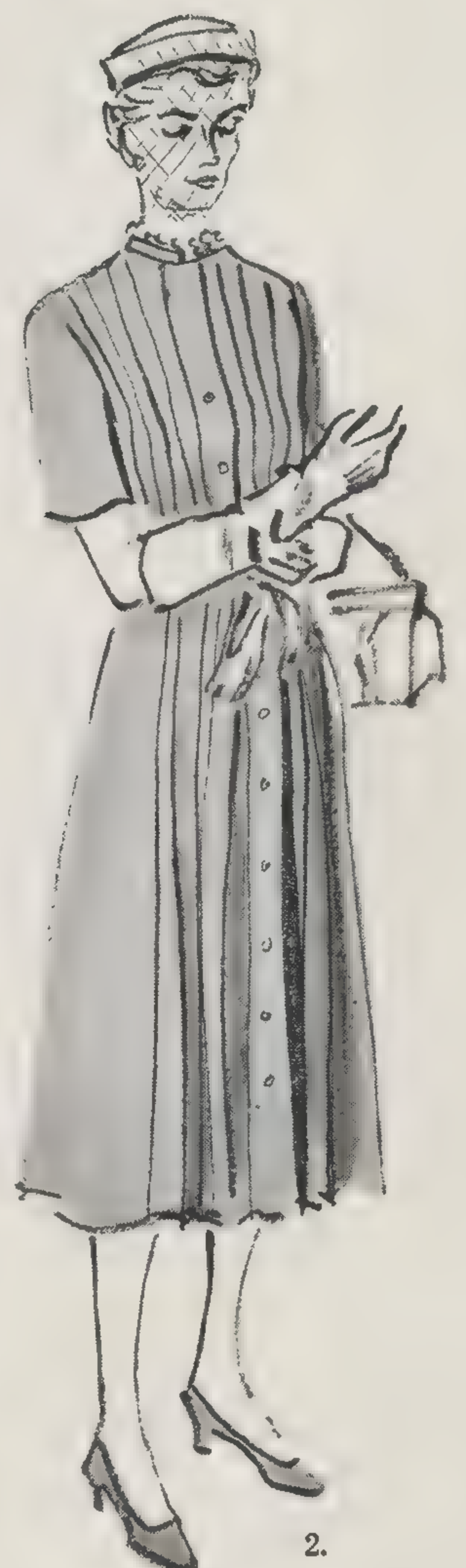
Prince Matchabelli

SOFT DETAIL, EASY LINE



1.

1. Dress and jacket, the V carried to
 hem by inverted pleats in the skirt.
 Black bodice, black and beige skirt
 and jacket in wrinkle-proof Amer-
 Mil rayon crêpe. By John Casella.
 Sizes 10 to 40, \$70; Henri Bendel.



2.

2. Pleats that stay in place, these
 narrowing, vertical tucks on a new
 shirtwaist dress. Taupe rayon crêpe
 with rhinestone buttons all the way
 down. By Martha Manning. Sizes
 14½ to 22½, \$13. From Macy's.



3. Good line repeated: a wide V on the bodice, twice again at the hips. Black rayon crêpe, rayon velvet collar and cuffs, rhinestone buttons. By Buchholz & Greëenberg. Sizes 14½ to 24½, \$23. From Lord & Taylor.



4.

4. Afternoon dress, the oblique neckline, oblique tucks telescoping curves, elongating lines. Black rayon tissue faille. By Herbert Levy. Sizes 18 to 46, 12½ to 26½, \$35; Lane Bryant, New York; Oppenheim Collins, Phila.



5.

5. Black dress softened by a shirred, draped neckline, like a little gilet, by tiny shirrings at the bracelet sleeves. Rayon tissue faille with rhinestone buttons. By Prim. Sizes 36 to 44, \$20; from Franklin Simon.

SKETCHES BY DAGMAR

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a shoe of *lovely to look at-luxurious to wear*



About
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J. P. SMITH SHOE CO.
Chicago 22, Illinois

UNCLE ERIC MET HER FIRST

(Continued from page 170)

than average restaurant called Le Gourmet at 49 West 55th Street; of how viciously expensive five-handed Canasta can be. And then, on the spur of the moment, Uncle Eric invited her to have dinner with him when they left the cocktail party. Caroline was saying "Yes," and thanking him when Mrs. Webb appeared, her arm through Joe Carter's.

In the quick, businesslike way of the preoccupied hostess, she introduced Joe to Caroline, said something jokingly about Uncle Eric's monopolizing the belle of the ball, and before he had had time to do more than give Caroline a big wink, Mrs. Webb had hustled him away. Joe was left standing at Caroline's side.

They sat down. He offered to get her another drink—some more hors d'oeuvres? "No," she said, thanking Joe, and realizing at the same moment that Uncle Eric hadn't asked her whether she wanted a drink. He'd brought it. Joe made a routine comment about the party but Caroline was only half listening. Her thoughts were still with Uncle Eric. Realizing that she was being rude she suddenly turned and apologized. "I'm sorry to be so vague, but I was thinking about the very charming man I've just been talking to. He could easily be my father and yet I wasn't a bit conscious of his age."

Joe suppressed a smile. "That's what they all say about Uncle Eric."

"Uncle Eric! You mean *your* Uncle Eric?"

Joe nodded. Caroline sipped her drink. "Is he always so satisfactory?" she asked.

"I guess he must be," Joe said, "he's the most popular bachelor in New York."

"I'm not surprised. He makes you feel so very attractive."

"In your case," Joe said, "that can't be very difficult."

Caroline frowned. "Uncle Eric would have let that one go."

"Too banal?"

Caroline nodded. Joe laughed. For years he had been brought up on stories of Uncle Eric's charm for the ladies. He had often tried to analyze just what it was, but somehow he could never actually put his finger on it. There were, of course, some obvious points—such as his thoughtfulness, his gallantry, his enthusiasm and his almost unique ability to turn a prosaic occasion into a gala—but above that what was there? And why was he equally popular with men, little boys and old ladies?

And now, here was a girl, as pretty as any Joe had seen in months, and she, too, was apparently slightly under Uncle Eric's spell. For the first time in his life Joe suddenly felt a little jealous; after all, Uncle Eric was an old man. What right did he have to go around charming young women? That was a young man's game.

He glanced over at Caroline; she was inhaling the Egyptian cigarette, totally unconscious of his pres-

ence. Joe shot his cuffs. This was ridiculous. Uncle Eric indeed! He pulled his chair a little closer. He'd had a rather interesting two days in Washington last week... seen some fairly important people. He'd tell her about them. It fell flat. Caroline had been there recently, herself, and she too had met some important people—only more important than Joe had met. He took a second cocktail. Rather lengthily he described a play he'd seen the night before, finally winding up by suggesting that Caroline would enjoy it. She had, she said, very much.

Joe was losing ground fast and with that panic that hits the best of men when they realize they are getting nowhere with a pretty girl, he switched from topic to topic. But each one was stickier, less fruitful than the last. He was clearly not holding his own and yet, with Uncle Eric—old, old Uncle Eric—she had seemed to be having a wonderful time.

Joe suddenly felt an awkwardness he hadn't known in years and then he started to do the one thing he'd conquered through the summer with his golf swing—he began to press. It wasn't but a few minutes more and he heard himself being quite staggeringly dull. Desperately, he was struggling for subjects that he thought Uncle Eric might have brought up, but in his own voice they simply seemed heavy and pretentious. He knew Caroline had humour and gaiety, he'd seen her earlier laughing with Uncle Eric, but she certainly wasn't finding anything to laugh about now. Joe knew that she was comparing him with Uncle Eric and he was coming out a clumsy, tongue-tied, adolescent oaf, to Uncle Eric's suave, sophisticated man of the world. Joe glanced hurriedly around. If he didn't act fast Mrs. Webb would be around with a new replacement. He loosened his collar. He might have been a total flop here at the cocktail party but at a place like the St. Regis roof, where the Bunny-hug would look simply ridiculous, he'd surely come into his own.

He cleared his throat, about to invite Caroline to dinner, when he smelled a whiff of Uncle Eric's eau de cologne at his sleeve. He looked up. There Uncle Eric was, wiping his moustache with his handkerchief and reaching out for Caroline's hand. Joe gulped; then he heard Uncle Eric say, "Well, my dear, I've ordered our table. Don't you think it's about time for a few soft-shell crabs?" Caroline stood up, then she put out her free hand to Joe, "Goodnight, Mr. Carter, I do hope we meet again." Joe stumbled to his feet. Uncle Eric touched him lightly on the shoulder, "Good night, dear boy—wish you were coming with us."

Joe watched them cross the crowded floor, then he reached toward a passing tray. His face was solemn, then, gradually, he began to smile. "All I can hope," he thought, "is that it runs in the family."

What have you got
that she hadn't?

Why, Cinderella
nylons, of course!
Prettiest stockings
that ever set foot
in a magic slipper.
Flattering skin-
tones. Sheer 51
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Also filmy Kant-
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BLOCH FRÈRES

Look For The Red, White And Blue Designer Label
AT FINE STORES
11 East 38th Street, New York City

B-29'S, OUT OF MOTHS BALLS

(Continued from page 151)

trip, like so many things in war, materialized in a hurry. General Emmett O'Donnell (better known as "Rosie"), asked if I wanted to go. "If so," he said, looking at the chart in the operations office, "there's a flight going out in ten minutes. You'd better hurry." The propellers were already turning over when my jeep delivered me to the plane. The forward hatch opened up and I climbed the ladder to the flight cabin. Four men were sitting there laughing hilariously. Later they told me why. They had known nothing of my coming, but had asked the tower for take-off permission. "Is your female passenger aboard?" the tower queried. The men looked at each other. "They must have bubbles in their think tank... ask for a repeat." Again the tower queried, "Is your female passenger aboard?" The men were frankly baffled. They pulled out code-books and were thumbing through them when I appeared. "T56 calling the tower; female passenger aboard. T56 asking permission to take off."

As we taxied toward the runway, I slipped into my Mae West, struggled into my parachute. The copilot explained how I was to use it, how I was to free the leg straps if the necessity arose so that it would not drag me under when I hit the water. The tower gave its O.K., and we started down the runway, off the edge of the cliff, down over the water and up again. I moved forward into the bombardier's blister in the ship's nose. It was like hanging three fourths of your body out a window. Below my feet was nothing but a bit of glass and the ocean. The clouds, 20,000 feet below us, looked like a field of dandelions.

I reached for a cigarette and automatically looked for an ash tray. There it was—very civilian-looking and familiar—just like the ash containers in Ford cars. The gunner called over the inter-com. "Better come back and see us too." The pilot nodded approval. First I had to remove my parachute; otherwise I wouldn't be able to clear the connecting passage. But I must drag it along with me, as well as an oxygen mask. This last was in case we should suddenly have to depressurize. If something interfered with the pressurizing system, the change of altitude would black us out in a few minutes, without the use of a mask.

To get midships I crawled through a padded tube which was like an over-size model of the pneumatic tubes through which sales checks travel in Saks Fifth Avenue. The heavy parachute wasn't any help. At the other end the gunners showed me how to reverse my position so that my feet came out ahead of my head. They also showed me some of the twelve guns carried by the B-29's. I kept bumping into things. There was no spare room for the crew, no place to stand up or stretch—only room enough to fly, fire, and fight.

Again I went down the tube-like tunnel at a crawl. Up forward I was given a cool glass of fruit juice.

"Chilled from sitting on the deck." The crew worked each on their own specialized problems until at last the moment came for—"bombs away." Everything went according to schedule except for one bomb that jammed and had to be kicked out by the bombardier, dangling precariously over the open bomb bay.

A day later I stood on the top of the control tower waiting for the strike to return. They had radioed their ETA (estimated time of arrival) about an hour ago. The first speck, far off to the right, grew—the first of the raiders was coming in. The plane came in fast, the tower signalled it in on "A" runway, sent messages to the ground crews, "Landing gear shot away." When it was just a little way off the ground it nosed down, pulled up a little, and slithered along its belly for a few hundred yards. The ambulance and fire fighters were already there beside it. No one had been hurt in the landing, but there were wounded aboard.

Other planes were circling the field. A couple had come in on the "B" runway, but it was vital that "A" should be cleared and ready to accept its share as quickly as possible. Men were slipping flat objects under the crippled plane's wings. Slowly, as they were being pumped up, these air bags began to expand. Within twenty minutes they supported the 135,000 pound plane's weight, and it was possible for a giant dolly to be slipped under the fuselage. Dolly and plane were quickly wheeled away. "A" runway was cleared.

Plane after plane came in. A few came in on three engines; others looked like sieves; some were untouched and immaculate.

As soon as the pilots landed they went directly to the interrogations held in the same hut as the briefing. At the head of each table was an Intelligence Officer, who checked in crew by crew. Looking at the men as they came in, lugging their gear, weighed down with automatics, flashlights, knives, and lucky pieces, I knew how they would look ten years from now. Age had slipped its mask over their faces.

The Intelligence Officer chose his questions from a sheet in front of him. Before answering, the men checked themselves against "poop sheets" on which they had scrawled terse comments made during the strike. They answered carefully, deliberately, the exact inflection of fact seemed to be mania with them. They reported on the extent of fire, the altitude of the smoke. When all the questions were answered, they shuffled out. Some stopped at the Red Cross canteen for coffee and a doughnut. Others went to the dispensary for their two ounces of medicinal whiskey issued by the flight surgeon. All went to a shower and a long sleep.

These were the lucky ones. The chart in the operations office showed that the outfit had four planes now overdue. From the interrogations, it seemed likely that three had "evapo-
(Continued on page 206)

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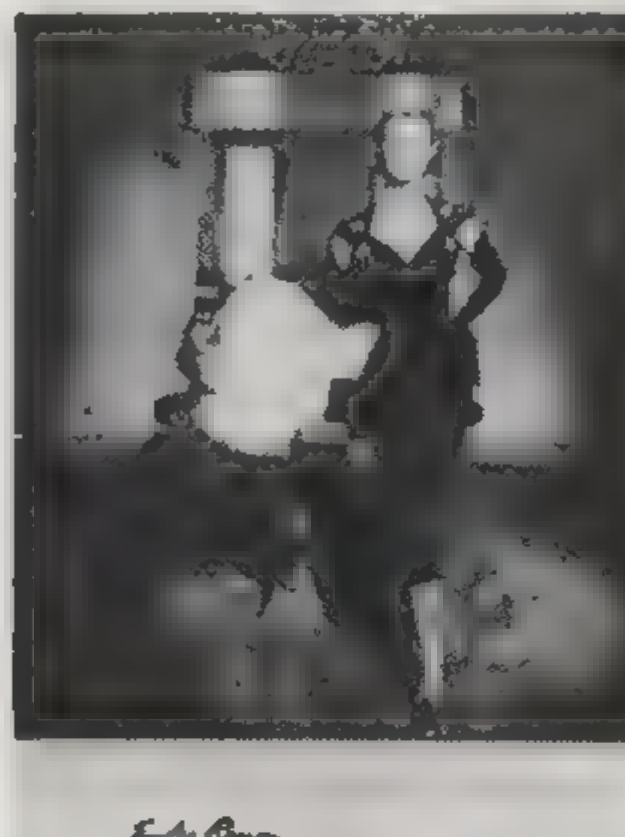
PAGE 2



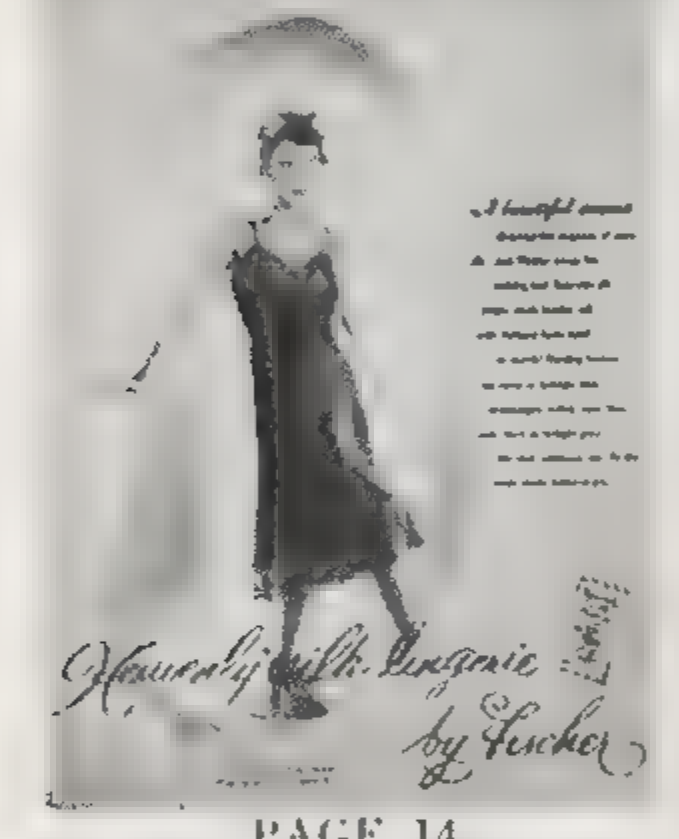
PAGE 4



PAGE 8



PAGE 12



PAGE 14



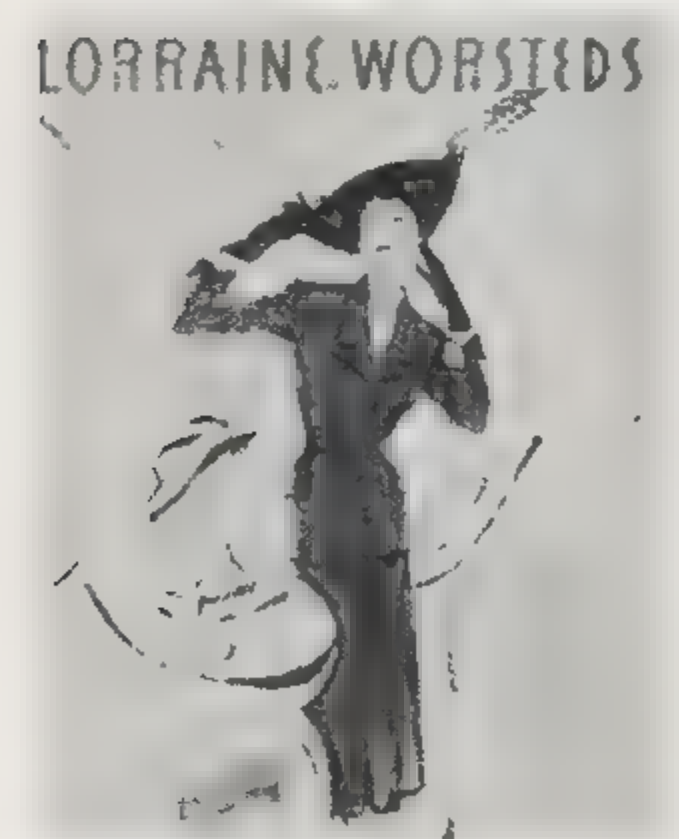
PAGE 16



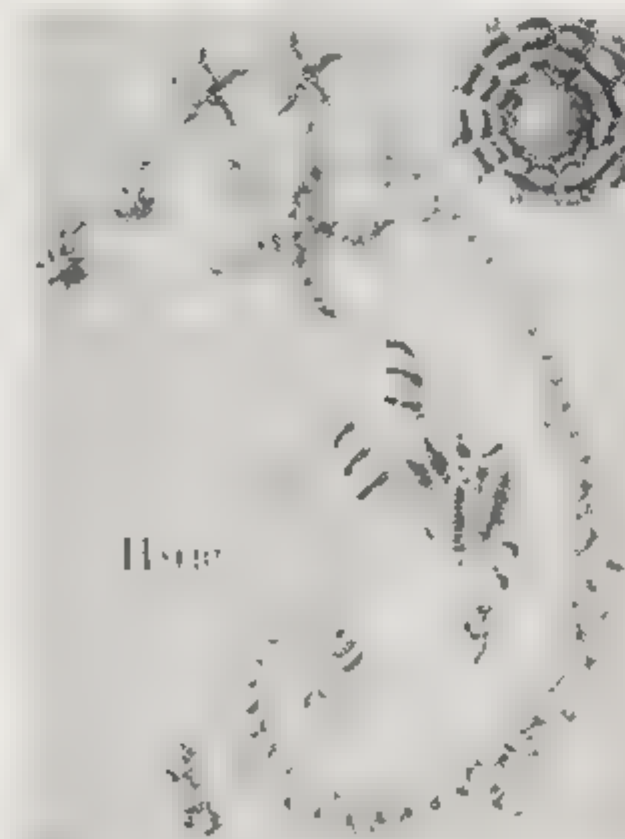
PAGE 23 Garment
PAGE 23F Fabric



PAGE 30



PAGE 32



PAGE 31



PAGE 50



PAGE 52

ALABAMA

BIRMINGHAM

J. Black & Sons 4, 14, 67, 81
*Burger-Phillips 4, 8, 14, 23, 54, 58,
59f, 62, 66, 70, 81, 89, 96
Kessler's 58, 95
*Lorenson, Joseph & Leach 4, 8, 14,
22, 43, 52, 54, 56, 58, 59, 62, 64,
65, 77, 81, 90, 94, 95
*Louis Pizitz Dry Goods Co. 4, 56, 58,
97
MOBILE C. J. Gayler & Co. 4, 45, 52, 56
*L. Hammet Dry Goods Co. 4, 8, 14,
18, 52, 54, 58, 62, 84, 94, 95
Raphaels 81, 90
MONTGOMERY John Danziger 54, 90
*Montgomery Fair 52, 56
A. Nachman's 14, 52, 59f, 95

ARIZONA

PHOENIX *Goldwater's 2, 14, 56, 59f,
62, 64, 70, 73, 81, 90, 94, 95
*Korrick's 4, 8, 32, 54, 58, 59, 66,
67, 77, 81, 95
Diamond's 58, 81
TUCSON Levy's 23, 32, 45, 59, 59f, 67,
73, 81, 84, 94, 95
*Albert Steinfeld & Co. 4, 14, 58, 62,
68, 73, 77, 81, 90, 95

ARKANSAS

FORT SMITH
*Boston Store Dry Goods Co. 23, 32,
52, 54, 59, 67, 95
LITTLE ROCK *The Gus Blass Co. 14, 16,
32, 54, 59, 62, 73, 81, 89, 94, 95
*The M. M. Cohn Co. 4, 8, 14, 23, 30,
39, 41, 50, 56, 59f, 62, 64, 67,
70, 81, 90, 95
*Pfeiffer's of Arkansas 12, 45, 48, 52,
58, 66, 67, 81, 86, 95, 96

CALIFORNIA

BAKERSFIELD *Malcolm Brock Co. 4, 8,
14, 54, 56, 59f, 64, 67, 73, 94, 95
Well's 4, 73, 95
BERKELEY *J. F. Hink & Son 2, 4, 8, 14,
54, 56, 58, 61, 81, 86, 94, 95
Roos Bros. 56, 73, 77, 81, 89
BEVERLY HILLS I. Magnin & Co. 4, 12,
14, 34, 50, 56, 64, 68, 81
Saks Fifth Avenue 4, 8, 14, 16, 34,
45, 50, 58, 67, 70, 81, 89
Robinson's Beverly Hills 4, 14, 39,
56, 81, 95
CORONADO
Sanderson's 70
FRESNO
Bruckner's 4, 14, 48, 50, 58, 67, 70,
81, 84, 95
Cooper's 4, 59f, 64, 81, 86, 94
E. Gottschalk & Co. 4, 14, 16, 32, 54,
59, 62, 81, 89, 90, 95
Rodder's Mademoiselle 2, 4, 58, 73
Roos Bros. 56, 73, 77, 81, 89
GLENDALE
*Webb & Co. 4, 54, 94, 95
LONG BEACH *Buffum's 4, 14, 56, 59f,
62, 64, 67, 73, 81, 86, 90, 94, 95
LOS ANGELES *Broadway Dept. Store 4,
8, 14, 41, 54, 58, 64, 65, 73, 81,
86, 94, 95
*Broadway Crenshaw 4, 23, 81, 86, 95
*Bullock's 4, 8, 14, 16, 34, 45, 56,
58, 62, 64, 65, 67, 73, 89, 90, 95
Bullock's Wilshire 4, 8, 14, 45, 58,
62, 64, 67, 70
I. Magnin & Co. 4, 12, 14, 34, 50, 56,
64, 68, 81
*The May Co. 2, 4, 14, 56, 58, 59f,
62, 64, 65, 67, 73, 77, 81, 86, 95
*J. W. Robinson 4, 23, 23f, 39, 50,
56, 58, 62, 64, 65, 67, 73, 81,
84, 89, 94, 95
OAKLAND *The H. C. Capwell Co. 4, 8,
11, 34, 56, 58, 59f, 62, 64, 65,
67, 73, 81, 86, 90, 95
Lindburg's 14, 23, 45, 50, 60, 68
I. Magnin & Co. 4, 14, 34, 48, 56,
64, 67, 68, 81
Jos. Magnin 2, 4, 34, 45, 58, 70, 81
PASADENA *Broadway 4, 8, 54, 73, 86,
94, 95
*Bullock's Pasadena 4, 14, 16, 34, 45,
56, 58, 62, 64, 65, 67, 69, 70, 73,
80
I. Magnin & Co. 4, 12, 14, 34, 56,
64, 68, 81
*T. W. Mather 4, 58
SACRAMENTO Bon Marché 4, 8, 14, 16,
45, 68, 95
Jos. Magnin 2, 4, 14, 34, 58, 70, 81
Roos Bros. 56, 73, 77, 89
*Weinstock, Lubin & Co. 4, 8, 14,
54, 59f, 62, 64, 66, 73, 90, 95

SAN BERNARDINO

*The Harris Company
4, 54, 56, 62, 64, 86, 90, 95

SAN DIEGO

*The Maeston Co. 2, 4, 11,
34, 45, 56, 58, 61, 73, 81, 84,
86, 90, 95

SAN FRANCISCO

*City of Paris D. G. Co. 4, 14, 23,
23f, 41, 54, 58, 62, 64, 66, 67, 73,
81, 95
*The Emporium 4, 8, 14, 41, 54, 58,
62, 64, 65, 73, 81, 86, 95
H. Liebes & Co. 4, 14, 34, 56, 58,
64, 67, 81, 95
*Macy's San Francisco 4, 48, 56, 58,
59f, 60, 65, 95
I. Magnin & Co. 4, 12, 14, 34, 50,
56, 64, 68, 81
Jos. Magnin 2, 4, 34, 45, 58, 81
Ransohoff's 4, 39, 67, 68, 70, 81
Roos Bros. 73, 81, 89
*The White House 4, 14, 30, 45, 56,
58, 60, 64, 67, 73, 74, 77, 81,
84, 90, 94, 95

SAN JOSE

Appleton's 4, 95
Blum's 4, 14, 23, 58, 95
L. Hart & Son Co. 67, 95

SANTA BARBARA

I. Magnin & Co. 4, 14,
59f, 60, 65, 95
Penninger's 45, 95
Lou Rose 4, 58, 90, 95

STOCKTON

The Brown House
*Smith & Lang 59, 62, 74, 94
Katten & Marengo 54, 59f, 66, 73, 86
The Wonder 4, 58

COLORADO

COLORADO SPRINGS *Giddings 4, 14,
32, 41, 45, 59, 64, 86, 95
Kaufman's 4, 56, 95
Montaldo's 4, 50, 67, 70

DENVER

*Daniels & Fisher Stores 4, 8, 14, 39,
41, 52, 54, 58, 62, 64, 65, 67, 73,
81, 84, 86, 89, 94
Gano-Downs 4
*The May Company 4, 14, 32, 48, 54,
56, 59, 74, 77, 81, 95
Montaldo's 4, 12, 14, 50, 67, 70
Neusteter's 4, 14, 34, 45, 56, 67, 68,
73, 81, 90, 95
Denver D. G. Co. 4, 23f, 30, 56, 59f,
62, 65, 81, 86, 95
PUEBLO Crews-Beggs Dry Goods 52, 54,
80, 95
Day-Jones Company 23, 69, 84

CONNECTICUT

BRIDGEPORT The Howland Dry Goods
Co. 2, 8, 58, 64, 86, 94, 95
*The D. M. Read Co. 4, 14, 54, 56,
58, 64, 66, 81, 95

GREENWICH

Franklin Simon 4, 8, 14, 45, 58, 95

HARTFORD

Brown-Thomson 4, 48, 64, 81
*G. Fox & Co. 4, 14, 16, 34, 39, 15,
56, 59f, 62, 64, 65, 67, 68, 70,
81, 90, 95
*Sage-Allen & Co. 2, 4, 8, 14, 34, 41,
54, 58, 62, 64, 65, 67, 81, 94, 95
A. Steiger 4, 58, 81

NEW BRITAIN

*Davidson & Leventhal 58, 59f, 81
NEW HAVEN Hamilton & Co. 4, 94
Ann Allen, Inc. 45, 59
*The Edward Malley Co. 4, 14, 56,
58, 64, 67, 95

STAMFORD

The French Shop 14, 16, 70, 84
Donna Henry 12, 23, 45
Hantell & Martin 50
C. O. Miller Co. 4

WATERBURY

Howland-Hughes Co. 4, 58,
94, 95
Miller & Peck Co. 58, 81
Muster-Liebeskind 4

DELAWARE

WILMINGTON *Crosby & Hill 4, 54
Bird-Speakman, Inc. 4, 12, 14, 50,
68, 70
Kennard, Pyle Co. 4, 48, 81, 95, 96
Braunstein's 4, 8, 56, 90, 94

DISTRICT OF COLUMBIA

Julius Garfinckel & Co. 4, 8, 14, 23,
39, 50, 64, 65, 67, 68, 70, 73, 81,
84, 86, 90, 94, 95
*The Hecht Company 4, 54, 58, 64,
73, 95, 96
Frank R. Jelleff 4, 8, 14, 52, 58, 62,
95
*Lansburgh's 2, 4, 14, 41, 52, 58,
64, 73, 95

RALEIGH

Haberdasher 4, 8, 34, 58, 62,
89
*Woodward & Lothrop 4, 8, 14, 16,
30, 32, 34, 45, 56, 58, 59f, 60,
62, 61, 65, 77, 86, 94, 95

FLORIDA

DAYTONA BEACH *Yowell-Drew-Ivey Co.
4, 8, 14, 45, 56, 59f, 73, 95
FORT LAUDERDALE Burdine's 4, 16, 34,
54, 58, 73, 77, 81, 89, 94, 95
Minna Lee 45, 70

JACKSONVILLE

*Cohen Bros. 4, 8, 14, 58, 59, 62,
64, 65, 66, 67, 70, 94, 95
*Furchgott's 4, 32, 52, 56, 58, 59,
60, 67, 81, 95
Levy's 4, 8, 54, 56, 67, 73, 74, 90,
95

MIAMI

*Burdine's 4, 8, 14, 16, 23, 31, 45,
54, 58, 59f, 62, 64, 65, 70, 73,
77, 81, 89, 90, 94, 95
Hartley's 4, 14, 58, 67, 95
Richard's Store 4, 56, 58, 62, 71, 95

MIAMI BEACH

Minna Lee 45, 70

ORLANDO

*Dickson & Ives 4, 8, 14, 23, 15, 48,
54, 58, 59, 62, 64, 65, 70, 73,
77, 81, 89, 90, 94, 95
*Yowell-Drew-Ivey 4, 14, 52, 56, 59f,
62, 64, 60, 73, 94, 95

SARASOTA

The Sport Shop 4
TAMPA O. Falk's Dept. Store 2, 4, 48,
54, 64, 70, 95, 96
*Maas Brothers 4, 8, 14, 16, 56, 58,
62, 64, 73, 74, 81, 95

WEST PALM BEACH

Anthony 4, 8, 54, 56, 95
*Burdine's 4, 8, 16, 58, 70, 73, 77,
81, 89, 94
ST. PETERSBURG *Maas Brothers 4, 8,
58, 62, 73, 74, 95
*Wilson Chase 54, 56, 62, 67
Rutland Brothers 14, 48

GEORGIA

ATLANTA

J. P. Allen & Co. 4, 14, 30, 45, 50,
52, 56, 67, 70, 81, 95
*Davison's 2, 4, 14, 16, 32, 59, 62,
64, 65, 74, 81, 84, 90, 91, 95
Frohshin's 59, 96
*Rich's, Inc. 4, 8, 12, 14, 39, 41, 45,
59f, 62, 64, 65, 66, 67, 68, 73,
81, 89, 95
Regenstein Peachtree 52, 59
Franklin Simon 4, 8, 14, 45, 95

AUGUSTA

Cullum's 4, 11, 66, 95
*Davison's 2, 4, 14, 32, 45, 59, 61,
74, 94, 95

COLUMBUS

*Davison-Paxon Co. 2, 14,
32, 58, 59, 64, 74, 81, 94, 95
*J. A. Kirven 52, 62, 70, 90, 95
Kirby's 14, 56, 66, 95

MACON

Burden, Smith & Co. 54, 66, 95
*Davison-Paxon Co. 4, 14, 45, 58, 61,
74, 81, 94, 95

SAVANNAH

*Leopold Adler 4, 14, 16, 48, 54, 56,
58, 64, 81, 95, 96
Morris Levy's 59, 89
Levy's of Savannah 4, 45, 74, 94, 95

IDAHO

BOISE *Falk Mercantile 4, 54, 56, 62,
64, 95
The Mode 4, 23, 45, 66, 73, 81, 90

ILLINOIS

AURORA Leitz & Grometer 86, 94
*Sencenbaugh 23, 32, 59, 62, 64
BLOOMINGTON W. H. Roland Co. 1, 11,
54, 56, 67, 95

CHAMPAIGN

W. Lewis & Co. 4, 14, 32,
54, 56, 58, 59, 73, 86, 95

CHICAGO

Best & Company 4, 14
Blum's Vogue 4, 12, 14, 34, 45, 52,
68, 70
*Carson Pirie Scott & Co. 2, 4, 8, 14,
16, 23, 30, 34, 41, 48, 57, 58,
62, 64, 65, 73, 81, 95
*Marshall Field & Co. 4, 8, 12, 14,
39, 41, 45, 56, 58, 59f, 62, 64,
65, 68, 73, 81, 84, 86, 90, 94, 95
*The Fair 4, 14, 58, 85
*Mandel Bros. 4, 8, 14, 41, 52, 51,
58, 74, 95, 96
Maurice L. Rothschild 32, 59
Saks Fifth Avenue 4, 8, 12, 11, 34,
45, 50, 58, 67, 81
*Chas. A. Stevens & Co. 4, 8, 14, 34,
45, 52, 58, 66, 67, 73, 77, 95
Martha Weathered Shops 14, 68

NEWTON
ELKIN
SHOES

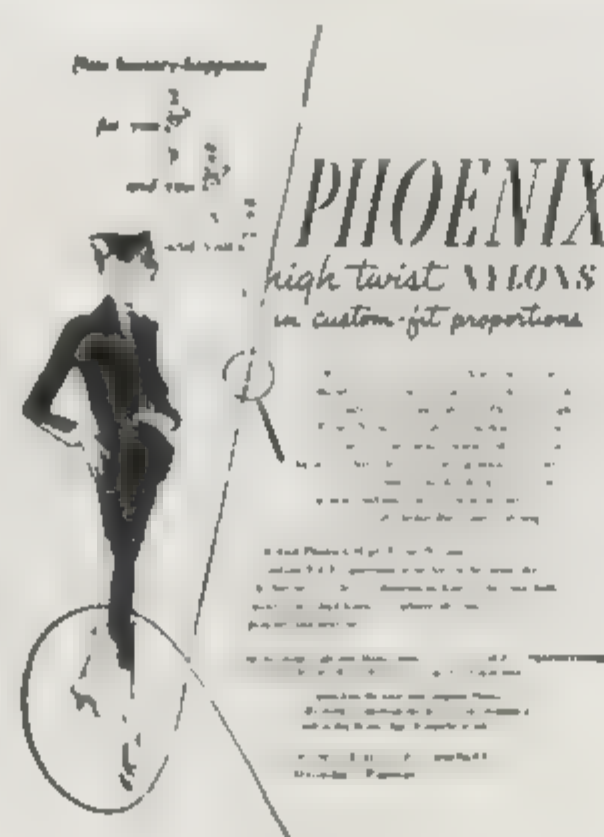
PAGE 39

MARTIN
RIBBONS

PAGE 41

PAGE 45

PAGE 48



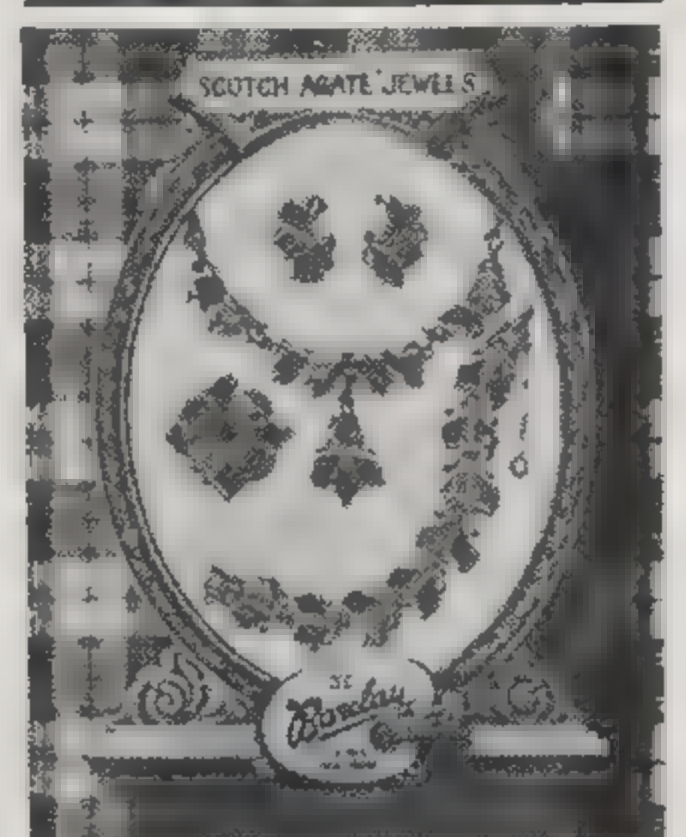
PAGE 51




PAGE 56



PAGE 57



PAGE 58



More
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VOGUE'S BUYING GUIDE

(Continued from preceding page)

B-29'S

(Continued from page 203)

rated" over the target. The status of the fourth plane was still in doubt. Someone had reported a ditching. The plane under discussion was the one I had flown in. The waiting seemed very personal. "What are the chances?" I asked the officer in charge. "Pretty fair, now that the Navy has Air Sea Rescue scooping them up. . . . Listen here, there's nothing you can do around here. Why don't you run over to ASR headquarters. That's where the first dope will come. Those guys are running a regular railroad track right to the enemy's front door."

ASR headquarters consisted of a couple of small rooms filled with maps and radios. The "railroad track" was well laid, beginning right at the edge of our own landing fields, where take-off and landing crashes were apt to occur. Here were posted the "maids" . . . "housemaid, parlour maid, new maid." These, the whimsical names, identifying sub-chasers assigned to rescue duty. Further out to sea, Dumbos, the Navy's flying boats, searched from the air. Plying the water below them were destroyer-escorts who followed radioed directions, and made the actual rescue. Even further forward was another team—the Super-Dumbos and the submariners. Super-Dumbos were B-29's carrying extra gas instead of bombs to give additional cruising time. Sometimes they spotted survivors so close inshore that it would be suicide to ask a sub to go in. When this happened, the Super-Dumbos released a boat which parachuted gently down. These boats were twenty-six-footers, with twin engines, complete navigational equipment, sails, and provisions for twelve people to cruise approximately fifteen hundred miles.

The harsh, scratching voice of the radio broke in. The ditching had been spotted. A destroyer-escort was on its way to the rescue. "The heart-breaking part of the job," the Captain USN said, "is that a ditching, and I mean a good one, almost inevitably means two men lost. Setting a B-29 down on water is a tough assignment. The water's pretty rough and the big planes break up fairly fast. The men have to get out quickly." The radio started squawking again.

The news we were waiting for was coming in. "Picked up crew. One man wounded, two missing, rest OK. Survivors names are . . ." Back at the field I asked the flight surgeon how the boys would take the loss of their shipmates. "They don't say much about it. There's none of that Hollywood stuff of drinking to the fellows who don't make it. In fact, their names are barely mentioned." He looked down at the floor for a moment. "It isn't that the kids are tough; it's just the reverse."

It was nearly dark. Someone came to tell me that the jeep was waiting to take me back to quarters. I got in, and although it was out of our way, automatically, we drove down the line. The ground crews were working on the Superforts, repairing, replacing, patching, and healing. Tomorrow was going to be another strike.

NEW MEXICO

ALBUQUERQUE
*Hinke's 52, 59, 95
Kistler-Collister 95

NEW YORK

ALBANY
Flah's 4, 8, 14, 45, 50, 52, 56, 70, 81, 95
Hornigbaum's 4, 14, 45, 73, 84
John G. Myers Co. 4, 8, 23, 58, 58, 95
W. E. Walsh & Sons 14
*W. M. Whitney & Co. 58, 64, 66, 67, 81, 94, 95
BINGHAMTON
Fowler, Dick & Walker 4, 8, 56, 58, 81, 95, 95
*Hills, McLean & Haskins 8, 14, 54, 56, 58, 64, 95
Sisson Bros. Welden Co. 4, 48, 94, 95
BROOKLYN
*Abraham-Straus 4, 14, 34, 41, 56, 58, 64, 65, 74, 81, 84, 86, 95
*Fred Loewer 4, 8, 14, 41, 58, 60, 64, 65, 73, 80, 94, 95
Martin's 4, 8, 16, 45, 50, 56, 58, 64, 67, 70
BUFFALO
*J. N. Adam & Co. 2, 4, 14, 41, 54, 62, 64, 65, 81, 86, 89, 95
*Adam, Moldrum & Anderson 4, 41, 56, 58, 64, 65, 73, 81
L. I. Berger 4, 8, 14, 45, 50, 58, 67, 68, 81, 86, 95
The Buffalo Jenny Co. 4, 14, 16, 45, 68, 84, 95, 96
*Flint & Kent 4, 8, 14, 39, 56, 62, 64, 65, 67, 81, 95
*The Wm. Hengeler Co. 4, 8, 14, 34, 56, 58, 59f, 62, 64, 65, 81, 94, 95
Oppenheim-Collins 4, 48, 58
ELMIRA
The Gorton Coy 14, 23, 45, 56, 58, 66, 94, 95
S. F. Iszard Co. 8, 64, 95
*Sheehan, Dean & Co. 94
ITHACA
Rothschild Bros. 4, 54, 56, 58, 94
NEW ROCHELLE Roselle 50
NEW YORK
*B. Altman & Co. 4, 8, 12, 14, 16, 23f, 41, 52, 56, 58, 64, 65, 73, 86, 90, 95
Arnold Constable & Co. 4, 8, 14, 56, 58, 60, 64, 73, 95, 96
Bergdorf Goodman Co. 4, 12, 14, 34, 64, 70, 81
Hendel, Inc. 4, 14
Best & Company 4, 14, 52, 58, 86, 95
*Bloomingdale's 4, 8, 14, 32, 48, 56, 57, 58, 59, 64, 65, 81, 95
Bonwit Teller 4, 8, 12, 14, 45, 81
A. DePinna Co. 4, 12, 34, 45, 58
*Gimbel Bros. 4, 8, 14, 54, 58, 64, 65, 95
Gunter-Jackel 12, 14, 45
Jay Thorpe 4, 14, 45, 58
Lane Bryant 4, 8, 56, 58, 95
*Lord & Taylor 4, 8, 12, 14, 23f, 30, 34, 39, 41, 45, 58, 59f, 64, 81, 84, 86, 89, 94, 95
*Macy's N. 4, 58, 64, 65, 74
*James McCutcheon 4, 8, 14, 54, 58, 64, 65, 81, 95
*James McCutcheon 4, 8, 14, 54
H. Milgrim & Bros. 4, 14, 34, 45
Oppenheim-Collins 4, 48, 58
Peck & Peck 58
Rusacks-Fifth Avenue 2, 56, 95
Saks Fifth Avenue 8, 12, 14, 34, 45, 50, 58, 64, 67, 68, 69, 81, 89
Franklin Simon 4, 8, 14, 45, 56, 58, 95
*Stern Bros. 4, 14, 54, 56, 58, 60, 64, 65, 77, 95
The Tailored Woman 14, 56, 58
*John Wanamaker 4, 8, 14, 41, 48, 56, 60, 64, 65, 66, 81, 89, 95
NIAGARA FALLS Jense Bros. 52, 58, 86
J. N. Adam 4, 54, 86, 95
POUGHKEEPSIE *Lucky, Platt & Co. 8, 54, 64, 73, 94, 95
ROCHESTER B. Forman Co. 4, 8, 14, 23, 30, 50, 56, 58, 64, 66, 67, 81, 95
*McCurdy & Co. 4, 14, 32, 56, 58, 59, 62, 65, 66, 77, 81, 86, 94, 95
*Sibley, Lindsay & Curr Co. 4, 8, 14, 16, 41, 48, 54, 58, 59f, 62, 64, 65, 73, 81, 90, 95
SCHENECTADY *H. S. Barney Co. 4, 8, 16, 54, 56, 58, 95
The Wallace Co. 56, 64, 95
The Imperial 23, 48
SYRACUSE
The Addis Co. 4, 8, 14, 16, 45, 56, 66, 68, 73, 74, 81, 86, 90, 94, 95
*C. E. Chappell & Sons 4, 58, 59f, 64, 81, 95
*Dev Bros. & Co. 4, 54, 56, 58, 59, 62, 81, 95
*E. W. Edwards 4, 41, 58, 64, 67, 95
Flah & Co. 4, 12, 45, 50, 56, 58, 67, 81, 95
Helmer's 14, 45, 59
TROY *Fears 48, 66, 95
W. P. Herbert 45, 69
UTICA
Doyle-Knower Co. 56, 69, 81, 94
*J. B. Wells & Sons Co. 4, 64

NORTH CAROLINA
ASHEVILLE *Bon Marché 2, 4, 8, 14, 41, 54, 62, 64, 67, 74, 81, 94, 95, 96
*Ivey's 4, 14, 56, 59f, 66, 70
CHARLOTTE *Belk Bros. 8, 41, 52, 56, 66, 89
*J. B. Ivey & Co. 4, 8, 16, 41, 23, 59f, 62, 64, 90, 94, 95
Montaldo's 8, 12, 39, 50, 70, 81
Purcell's 14, 34, 58, 95
DURHAM
R. L. Baldwin Co. 14, 52, 59f
*Ellis Stone & Co. 4, 14, 16, 23, 48, 56, 66, 95
GREENSBORO
*Ellis Stone & Co. 4, 14, 16, 23, 52, 56, 58, 59f, 62, 66, 95
*Meyer's Dept. Store 2, 58, 64, 77, 90
Montaldo's 12, 14, 39, 50, 70, 81
RALEIGH
*Bryan-Pearce 14, 62, 94, 95
*Ellis Stone 16, 70
Ivey-Taylor's 23, 52, 64, 95
WINSTON SALEM
*Deat Dry Goods Co. 16
Montaldo's 8, 12, 39, 50, 70, 81
Sons-K's-Thalheimer's 4, 45, 56, 90, 95

NORTH DAKOTA
FARGO *O. J. de Lendrecie Co. 2, 4, 16, 64, 81, 95
GRAND FORKS *R. B. Griffith 2, 94

OHIO

AKRON
*The M. O'Neil Co. 4, 8, 14, 34, 48, 54, 56, 58, 64, 65, 70, 73, 74, 77, 81
*The A. Polsky Co. 4, 23, 32, 58, 59, 62, 64, 65, 81, 90, 94, 95
CANTON *The Halle Bros. Co. 2, 4, 8, 12, 14, 45, 58, 64, 77, 81, 89, 95
The Stern & Mann Co. 4, 14, 16, 45, 54, 56, 70, 90, 94, 95
CINCINNATI
The Gidding Co. 4, 14, 45, 67, 95
Jenny 4, 50, 70, 90
Mahley & Carew 4, 8, 14, 32, 58, 59, 64, 74, 81, 95
*H. & S. Pogue Co. 4, 8, 14, 34, 41, 45, 58, 59, 62, 64, 65, 66, 81, 84, 94, 95
*The John Shillito Co. 2, 4, 8, 14, 23, 41, 45, 48, 56, 58, 59f, 62, 64, 65, 73, 77, 81, 95
CLEVELAND
*The Halle Bros. Co. 4, 8, 12, 14, 16, 41, 50, 54, 56, 58, 59f, 64, 65, 68, 77, 81, 84, 89, 90, 94, 95
*The Higbee Co. 4, 8, 14, 30, 34, 48, 56, 58, 62, 64, 65, 73, 81, 95
*Lindner Davis 4, 8, 14, 45, 58, 64, 67, 95
*The May Co. 2, 4, 8, 14, 41, 54, 56, 58, 59, 64, 81, 95
*The Wm. Taylor & Son 2, 4, 8, 58, 60, 64, 69, 95
COLUMBUS
Fashion Co. 4, 32, 58, 59
*F. & R. Lazarus 2, 4, 8, 12, 14, 30, 41, 45, 48, 50, 54, 56, 58, 59f, 62, 64, 65, 73, 81, 90, 95
Madison's 4, 16
Montaldo's 8, 12, 14, 39, 64, 70
*Morehouse-Martens 4, 54, 58, 62, 64, 66, 94, 95
DAYTON
*The Elder & Johnston Co. 4, 14, 41, 54, 57, 58, 62, 64, 65, 66, 95, 96
Billy Lewis 56, 89
*The Rike-Kumler Co. 4, 8, 14, 34, 45, 48, 50, 56, 58, 59f, 62, 64, 67, 68, 70, 77, 81, 90, 94, 95
Metropolitan Co. 16, 89
LIMA *B. T. Gregg 4, 56, 96
Cus Holstine Dry Goods 4, 48
MANSFIELD *H. L. Reed 4, 58, 94
SPRINGFIELD *Edward Wren Store 4, 16, 48, 54, 64, 66, 81, 95, 96
TOLEDO *The Lamson Bros. Co. 4, 14, 32, 54, 59, 64, 67, 86, 90, 95
*The LaSalle & Koch Co. 4, 8, 14, 16, 41, 56, 58, 65, 74, 81, 84, 94, 95
YOUNGSTOWN
*The G. M. McKelvey Co. 32, 41, 52, 54, 59, 59f, 62, 64, 65, 66, 74, 94, 95
*Strouss-Hirschberg Co. 4, 8, 14, 48, 56, 58, 64, 73, 81, 89, 95

OKLAHOMA

OKLAHOMA CITY
*John A. Brown Co. 4, 8, 14, 56, 58, 64, 95, 96
*Halliburton's 4, 14, 56, 58, 62, 64, 66, 68, 77, 81, 86, 89, 95
*Kerr's 4, 12, 32, 39, 56, 59, 59f, 62, 64, 67, 68, 73, 84, 94, 95
Al Rosenthal's 70, 90
Peyton Marcus 16, 74
TULSA
*Brown-Dunkin Co. 4, 56, 58, 62, 64, 81, 95, 96
Seidenbach's 4, 30, 39, 45, 50, 70, 84, 94
*Vandever's 4, 8, 32, 54, 58, 59, 62, 64, 66, 67, 73, 86, 95

OREGON

EUGENE *Miller's 2, 59f
Russett's 45, 48, 66, 84, 90
PORTLAND
Charles F. Berg 50
*Lipman Wolfe & Co. 4, 48, 58, 59f, 64, 67, 81, 90, 95
*Meier & Frank Co. 4, 14, 16, 30, 32, 45, 52, 54, 56, 58, 59, 62, 64, 81, 95
*Oids, Wortman & King 2, 58, 60, 64, 73, 77, 94, 95
Nicholas Ungar 4, 12, 14, 23, 45, 70
Young's Gown Shop 67, 68
SALEM *Miller's 48, 59f

PENNSYLVANIA

ALLENTOWN *Hess Brothers 2, 4, 14, 23, 52, 56, 58, 59f, 64, 65, 70, 81, 89, 95
H. Leh 14, 64, 94, 95, 96
BETHLEHEM *Bush & Bull 54, 86, 95
EASTON *Laubach's 54, 56, 58, 64, 95
ERIE
Erie Dry Goods Co. 2, 4, 8, 14, 16, 48, 56, 64, 66, 86, 95
The Halle Bros. Co. 4, 14, 45, 56, 58, 77, 81, 89, 94, 95
*Trask, Prescott & Richardson 54, 95
HARRISBURG
*Bowman & Co. 4, 56, 59, 59f, 95
*Pomeroy's 4, 54, 56, 62, 64, 95
Marv Sachs 4, 14, 16, 23, 30, 34, 39, 50, 64, 66, 67, 68, 70, 89, 90, 91, 95
The Wm. B. Schleisner Store 45, 58, 95
LANCASTER M. T. Garvin & Co. 8
*Hager & Bro. 4, 41, 67, 95
Marv Sachs 14, 16, 23, 30, 34, 45, 50, 67, 68, 70, 90, 95
Wm. & Shand 14, 52, 54, 56, 59f, 62
NEW CASTLE
Strouss-Hirschberg Co. 4, 58, 73, 81, 95
PHILADELPHIA
Best & Company 4, 8
The Blum Store 4, 14, 16, 34, 56, 58, 67, 68, 81, 95
Bonwit Teller & Co. 4, 8, 14, 39, 45, 50, 56, 64, 67, 73, 81, 84, 94, 95
Deweese 8, 14, 34, 45, 58, 67, 81, 84, 95
Nan Duskin 68, 70, 89
*Gimbel Brothers 4, 8, 14, 41, 54, 58, 58, 62, 64, 65, 81, 86, 95
Oppenheim-Collins 4, 58
*Strawbridge & Clothier 4, 8, 14, 23f, 34, 41, 45, 48, 56, 58, 59f, 62, 64, 65, 81, 94, 95
*John Wanamaker, Phila. 4, 8, 12, 14, 30, 41, 45, 58, 59, 60, 62, 64, 65, 66, 69, 74, 81, 89, 90
PITTSBURGH
*Borgs & Buhl 54
Frank & Seder 58, 59
*Gimbel Bros. 4, 8, 14, 45, 58, 60, 62, 64, 65, 74, 81, 95

*Joseph Horne Co. 2, 4, 12, 14, 23, 39, 41, 45, 50, 56, 58, 62, 64, 65, 66, 69, 86, 90, 94
*Kaufmann's 4, 8, 14, 41, 45, 48, 54, 56, 57, 58, 59f, 62, 64, 65, 67, 68, 69, 70, 73, 86, 89
READING The Jeanette Shop 4, 23, 45
*Pomeroy's 52, 58, 95
*C. K. Whitner Co. 59f, 64, 67, 90, 94
SCRANTON *Cleveland-Simpson Co. 4, 54, 56, 58, 59f, 65, 81, 94, 95
WILKES-BARRE
*Fowler, Dick & Walker 4, 16, 56, 58, 64, 69, 81, 86, 95, 96
Isaac Long 4, 14, 56, 58, 81, 94, 95
Pomeroy's 4, 54, 58, 66, 95
YORK *Charles H. Bear & Co. 14, 54, 81, 94, 95
S. Grumbacher & Son 56
Jack's 50

RHODE ISLAND

PROVIDENCE
Callender, McAusland & Troup 41, 54, 58, 60, 95
Cherry & Webb Co. 8, 16, 45, 56, 58, 94, 95
Gladdings 8, 14, 56, 58, 81, 86, 90, 94, 95
*Shepard Company 8, 14, 32, 41, 50, 58, 59, 64, 95
Town & Country 70

SOUTH CAROLINA

CHARLESTON
Daisy Bogin Shop 4, 14, 70
*Kerrison's 8, 56, 62, 94
COLUMBIA *Belk Dept. Store 85
Davison-Paxon Co. 4, 45, 74, 95
Haltiwanger's 2, 14, 16, 52, 68, 94
Lisbeth Wolfe 12, 14, 58, 73, 84
GREENVILLE Belk-Simpson 48, 84
Ivey-Kelch Co. 8, 14, 58, 64, 95
*Meyers-Arnold Co. 2, 4, 45, 48, 50, 62, 74, 90, 95, 96
Patton, Tilman & Bruce 66
SPARTANBURG
*Aug. W. Smith 52, 59f, 62, 90

SOUTH DAKOTA

SIOUX FALLS
*Fantle Bros. 2, 4, 32, 56, 58, 59, 95

TENNESSEE

CHATTANOOGA *Loveman's 4, 8, 14, 39, 45, 52, 58, 64, 73, 84, 86, 90, 91, 95
*Miller Bros. Co. 4, 8, 14, 16, 32, 45, 56, 59, 59f, 62, 64, 65, 66, 81, 95
Pickett's 14, 23, 50
KNOXVILLE *Miller's 4, 8, 23, 32, 45, 56, 59, 62, 94, 95
*S. H. George & Sons 4, 14, 52, 54, 74, 86, 96
MEMPHIS
*The John Gerber Co. 4, 8, 14, 16, 23, 23f, 52, 56, 58, 59f, 62, 64, 90, 95
*J. Goldsmith & Sons Co. 4, 14, 54, 56, 62, 64, 65, 66, 95
Phil A. Halle 4, 45, 50, 68, 73, 89
Levy's 4, 8, 12, 14, 32, 48, 58, 59, 84, 86
*B. Lowenstein & Bro. 2, 4, 8, 41, 45, 56, 58, 64, 74, 81, 94, 95
NASHVILLE
Castner Knot 4, 86
*The Cain-Sloan Co. 4, 8, 32, 52, 56, 58, 59, 66, 67, 95
Grace's 12, 14, 45, 50, 58, 70
*The Harvey Co. 4, 41, 59f, 64, 94, 95
*Loveman, Berger & Tiettlebaum 4, 8, 14, 16, 52, 54, 58, 62, 74, 81, 90, 95
Rich, Schwartz & Joseph 8, 52

TEXAS

ABILENE
*Ernest Grissom's 23, 52, 57, 59f, 66
AMARILLO *White & Kirk 4, 14, 23, 32, 59, 66, 84, 94
AUSTIN E. M. Scarbrough & Sons 4, 8, 14, 23, 56, 58, 60, 62, 64, 67, 70, 73, 89, 90, 95, 96
*T. H. Williams & Co. 32, 56, 59, 59f, 62
BEAUMONT
The Fashion 4, 14, 16, 45, 58, 95
*White House Dry Goods Co. 8, 14, 32, 56, 58, 59, 62, 64, 67, 94, 95
CORPUS CHRISTI
*Lichtenstein's 4, 8, 14, 30, 45, 54, 62, 64, 65, 68, 70, 95
*Perkins Bros. 4, 77
DALLAS
*A. Harris & Co. 4, 14, 34, 56, 58, 59f, 62, 64, 65, 67, 81, 95, 96
Dreyfus & Sons 66, 89
Neiman-Marcus Co. 4, 12, 14, 16, 23, 34, 45, 50, 57, 64, 68, 70, 84, 94
*Sanger Bros. 4, 14, 52, 54, 62, 64, 73, 77, 95
*Titcher Co. 4, 14, 39, 58, 62, 64, 65, 67, 73, 90, 95
EL PASO *Popular Dry Goods Co. 4, 14, 23, 32, 54, 56, 57, 58, 59, 62, 64, 66, 70, 73, 86, 89, 90, 95, 96
The White House 2, 14, 16, 41, 62, 67, 86, 94, 95
FORT WORTH
50, 58, 66, 67, 73, 95
Meacham's 4, 14, 16, 41, 45, 56, 65, 68, 70, 81, 95
Monnig Dry Goods Co. 4, 8, 14, 48, 56, 59f, 64, 73, 74, 95, 96
*W. C. Stripling Co. 4, 14, 32, 56, 58, 59, 62, 64, 65, 73, 77, 90, 94, 95
Washer Bros. 58, 89
GALVESTON *Robert Cohen 14, 48, 54
Elbard's 62
E. S. Levy & Co. 4, 14, 23, 32, 56, 59, 73, 95
Nathan's 8, 16, 45, 90
HOUSTON Everett-Buelow Co. 8, 14
Battlestein's 8, 57, 59
The Fashion 4, 12, 14, 45, 67, 68, 70, 73, 95
*Foley's 2, 4, 8, 14, 16, 54, 56, 58, 59f, 62, 64, 77, 95
*Levy Bros. 4, 32, 56, 59, 64
Sakowitz Bros. 4, 8, 14, 39, 45, 50, 52, 56, 64, 66, 67, 68, 89, 90, 94, 95
LUBBOCK
*Hemphill-Wells Co. 4, 14, 23, 32, 56, 57, 59, 59f, 66, 68, 81, 86, 95
PORT ARTHUR
Bluesteins 32, 45, 56, 59, 95
SAN ANGELO Fashion Shop 4, 73, 95
*Hemphill-Wells 4, 32, 56, 59, 59f, 68, 81
SAN ANTONIO *Frost Brothers 4, 8, 14, 30, 45, 50, 52, 56, 59f, 60, 62, 66,

67, 68, 70, 73, 81, 84, 94, 95
*Joske of Texas 4, 8, 12, 14, 16, 56, 58, 62, 64, 65, 73, 90, 95
WACO Bauer-McCann 4, 8, 14, 16, 23, 45, 50, 52, 94
*R. E. Cox Dry Goods Co. 14, 48, 56, 58, 62, 73, 95
*Goldstein-Migel Co. 4, 32, 54, 59, 62, 67, 90
Sach's 2, 70
WICHITA FALLS *McClurkin's 14, 59, 62, 66, 84, 94, 95

UTAH

SALT LAKE CITY
*Auerbach Co. 4, 41, 54, 56, 58, 59f, 62, 70, 73, 81, 90, 95
Makoff 16, 23, 34, 50, 84
*Z.C.M.I. 8, 41, 45, 48, 56, 62, 64, 69, 73, 81, 94, 95

VERMONT

BURLINGTON Abernethy-Clarkson-Wright 52, 54, 56, 81, 95

VIRGINIA

ALEXANDRIA Preis 95
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LYNCHBURG *C. M. Guggenheimer Corp. 56, 58, 64, 9

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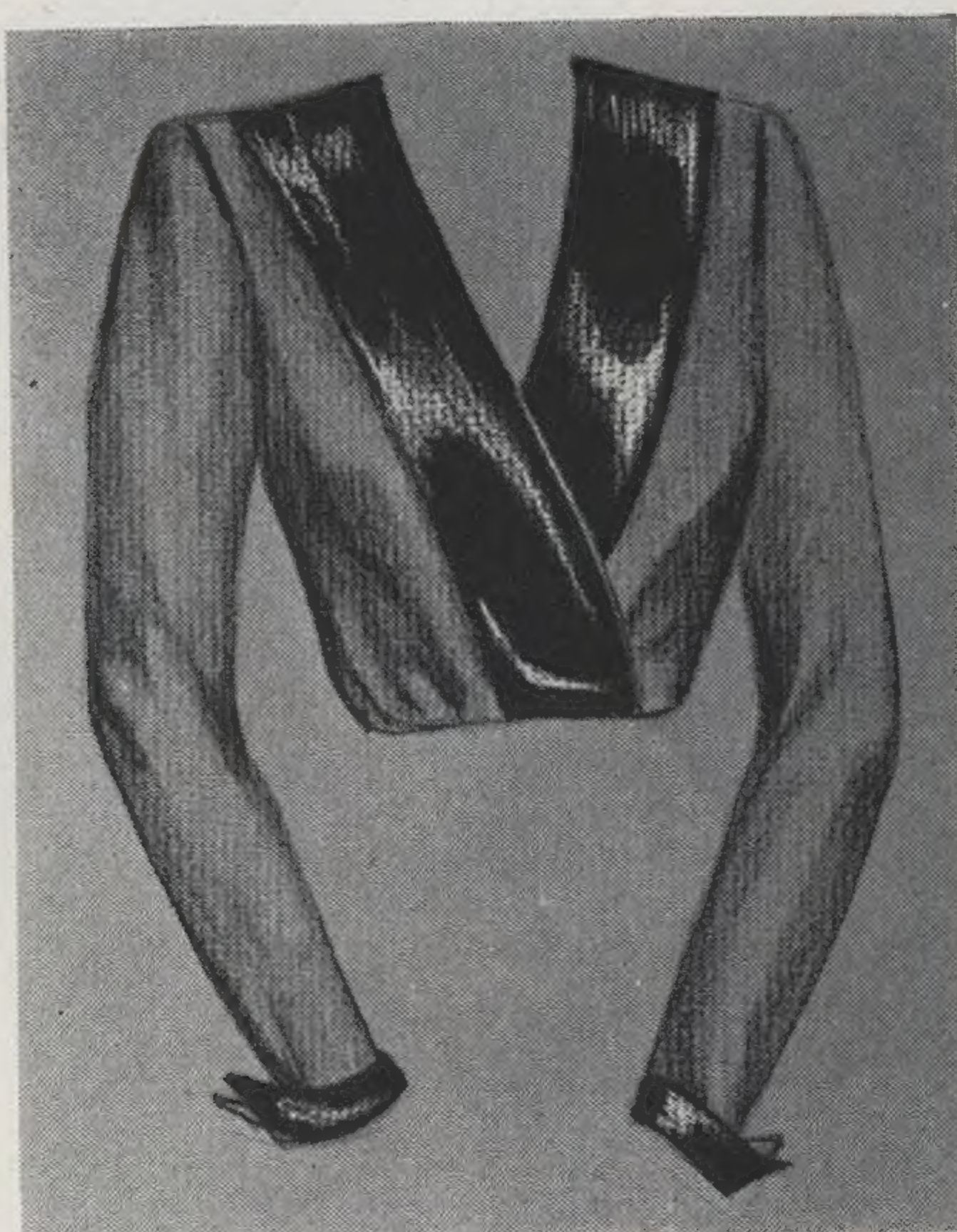


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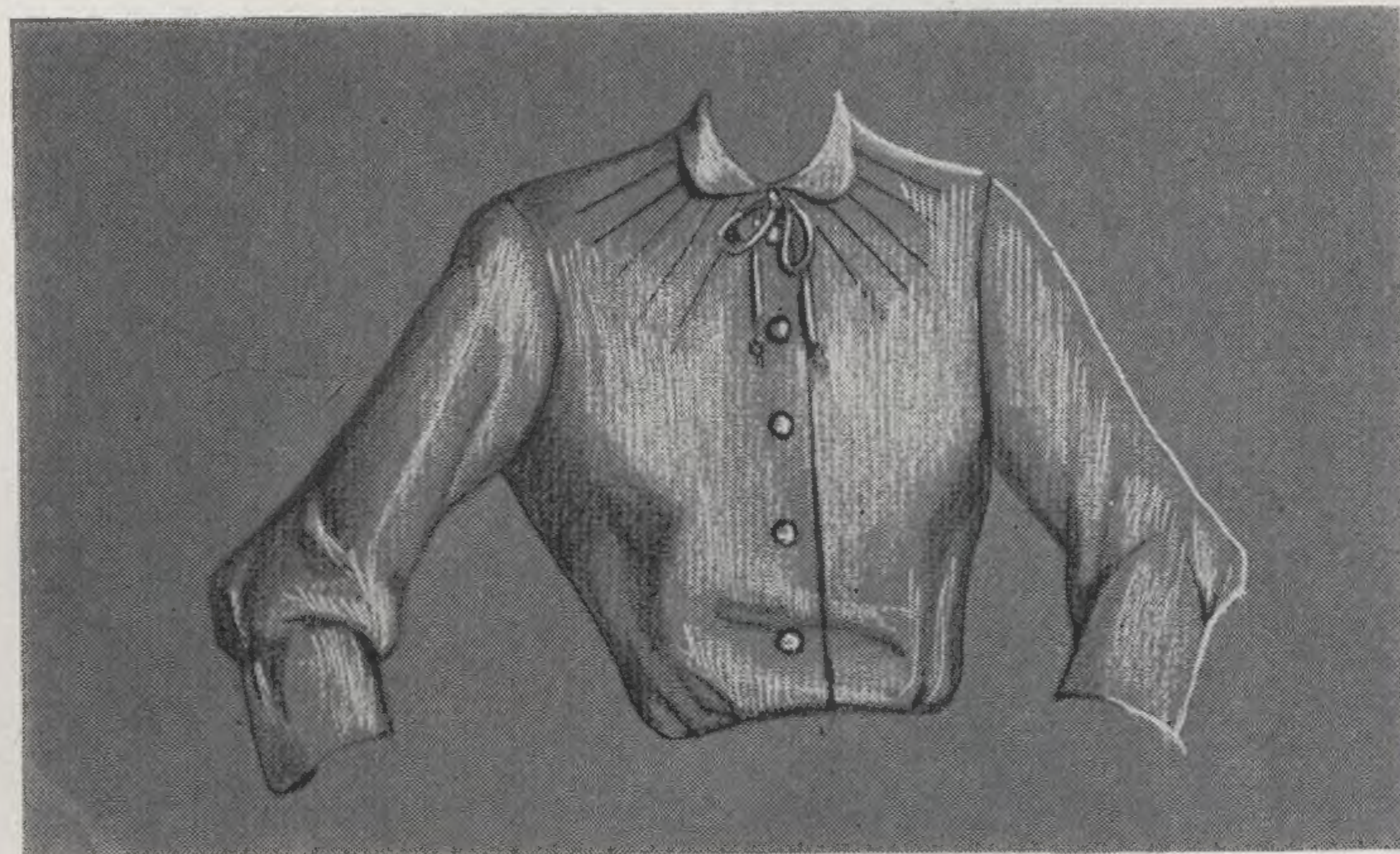
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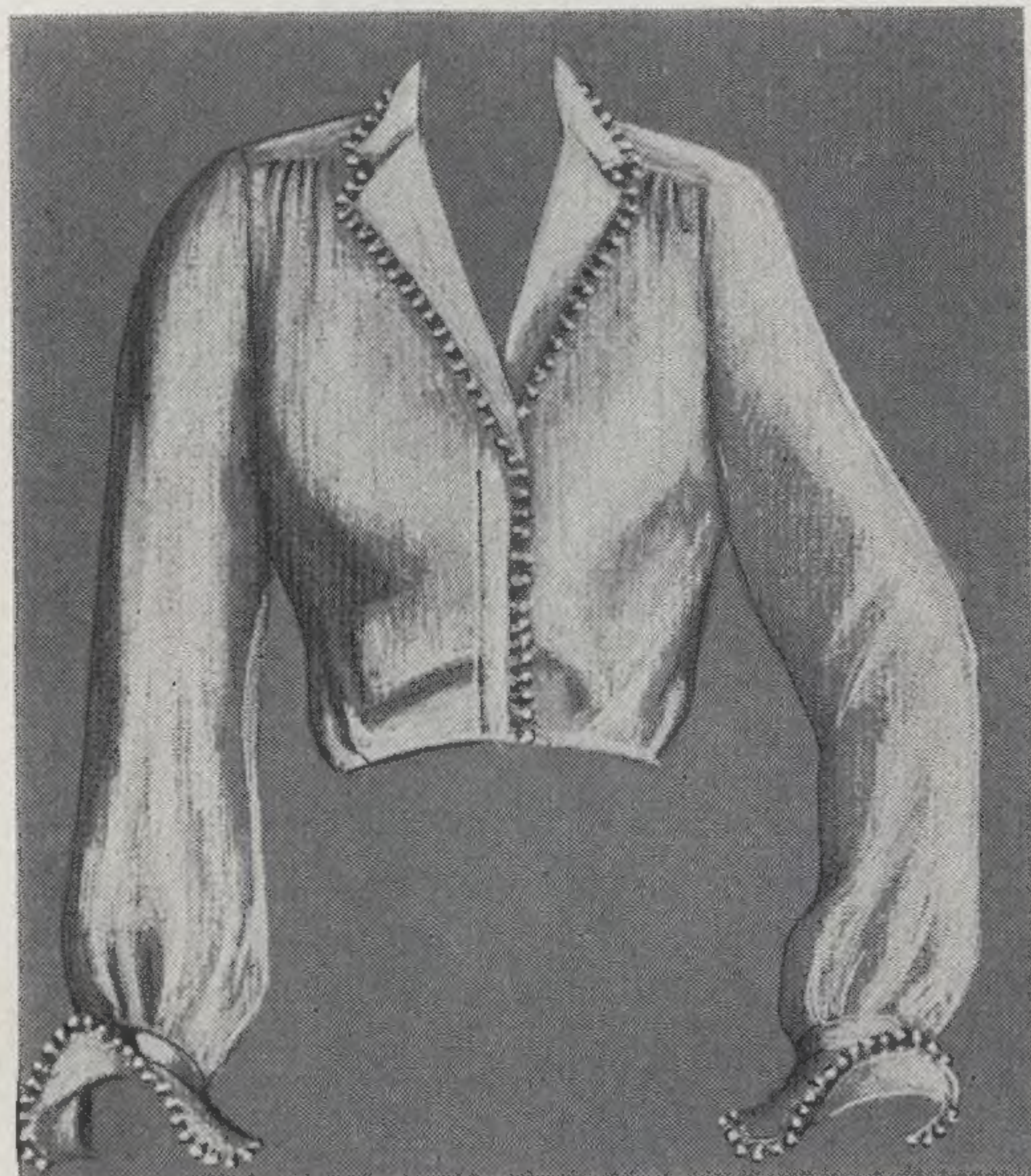


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WHO IS THE OLDER WOMAN?

(Continued from page 169)

you can name. They are definitely not the ones you are thinking about.

You may gather from all this that there is no Older Woman, and you couldn't be more mistaken. She may be older in years than ever before, but there are far more of her. Women have always held out longer than men, as every one knows. (They hold up better, too, but that is another story.) Now that the span of life expectancy has increased and is still increasing, the same rule holds true. The biggest proportion of people living longer are women. Today the world is full of Older Women. It is teeming with gray-haired wives and widows, looking younger than ever under their becoming well-groomed haloes. It is overrun with unattached ladies with Interests and often with Incomes. For, again as everybody knows, it is women who control a startling proportion of the wealth of the country and, in the main, it is not the young ones. It is the leading character of this article, the Older Woman, who is apt to be affluent, and what she does, what she wears, and where she goes are, accordingly, far more glamorous than are any of these things the poor little girl who is merely young can do. It is for her mother or her aunt that the expensive resort hotels refurbish, the cruise ships polish their decks, the restaurateurs concoct new menus, the jewellers assemble diamonds and emeralds, and the furriers buy mink and ermine. She is the couturiers' best customer and at long last an influence in the fashion world—an influence toward the un-obvious fashion, the subtle line; toward individual choices in colour and in manner of wearing.

To answer our original question—Who is the Older Woman?—let us say that she is older than you think. Just who she is can be told, not in years, but in terms that are much more important.

She is the most charming woman you meet at a party.

She is the woman with most of her mistakes behind her, and with their lessons learned.

She is the one who has accumulated friendships and earned them.

She is the woman who, of all the women you know, accomplishes the most—in business or a profession or on the boards of important charities and civic enterprises. The years have taught her how.

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VOGUE
OCTOBER 15

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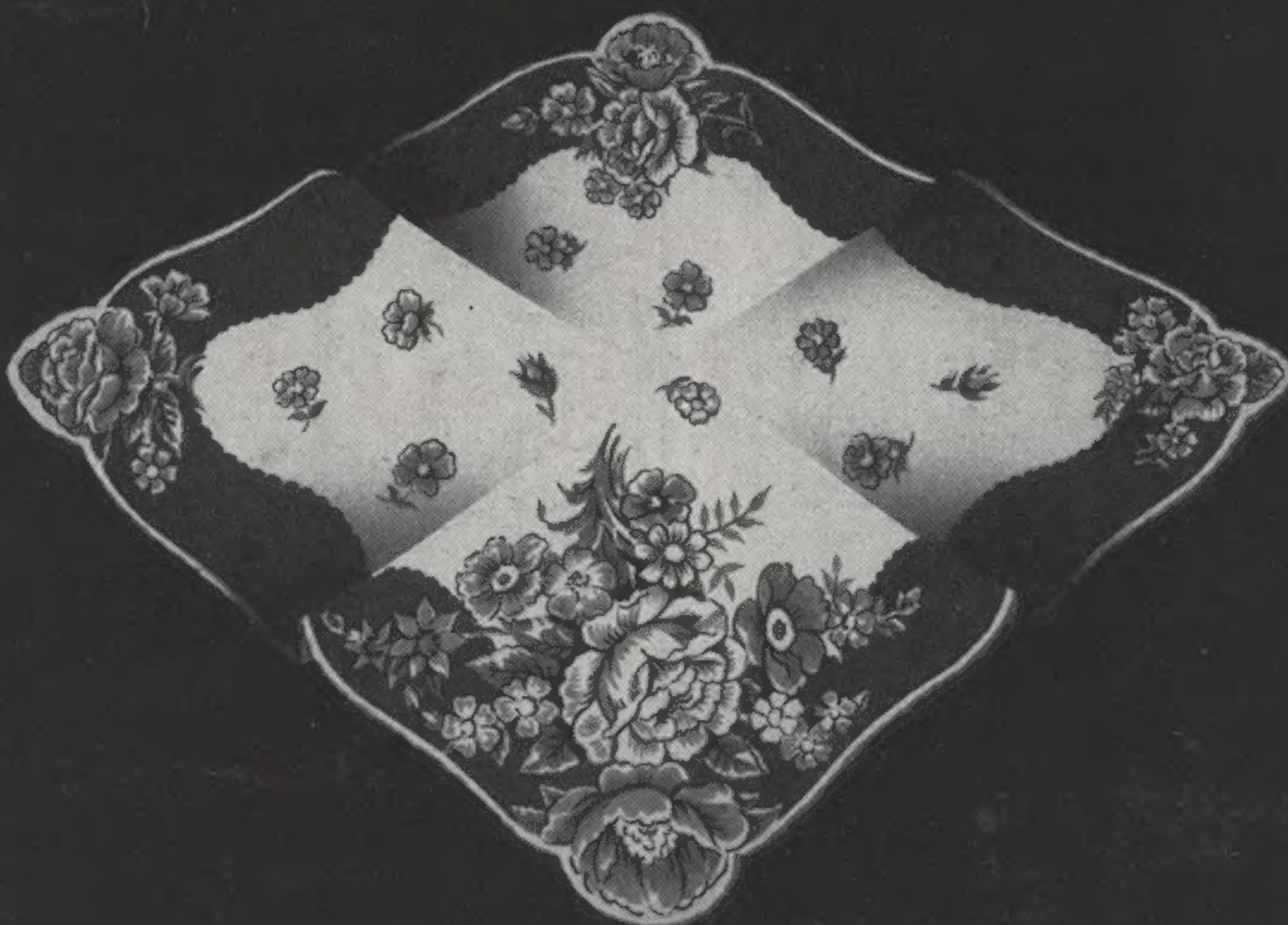
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